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ART DIGEST #1

THE NEWS AND OPINION OF THE ART WORLD



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OCTOBER 4 - 24, 1938

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DICEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Two Dictators Meet

THE CONTROVERSIAL C. J. BULLIET recently branded the W. P. A. in art a failure and thereby provoked bitter attack from comrades of the left, one of whom wrote: "Only a demagogue without a vestige of cultural conscience dares to mention Stalin and Hitler in one breath."

Had Bulliet cared he might have temporarily silenced his opponent by quoting the latest art "manifesto" from Sovietland, wherein painting is collectivized in the interest of the state much as it was done by Hitler in Germany a year ago.

Strangely enough, this latest enervating assault on freedom of artistic expression passed without a ripple from the same press that a year ago gave Hitler both barrels for a similar crime. The New York Post, often accused of radical leanings alone, drew claymore. Said the valiant Post:

"There is something about dictatorship that goes to the head. No government which lives by the rule of absolute force long remains untouched. The latest instance is the Russian ukase demanding that Soviet art be 'purged' of 'decadent modernistic influences' and telling painters to go to Michelangelo, Titian, Leonardo and other great men of the Renaissance for inspiration.

"This appears in an article in Pravda, the organ of the Soviet Government. In Russia a newspaper article has pretty near the moral effect of a pointed gun. Artists who fail to follow a dictator's household hints are likely to find themselves shriveling in the frown of official displeasure. Some painter who happens to dislike the moderns has happened to win favor with the Government—now everybody must dislike the moderns, or else.

"French impressionism and post-impressionism are now under the ban in Russia. These are the only schools of our day which will be talked about three centuries from now. But not in Russia. They are going to build socialism by destroying Cézanne."

Yes, dictatorships run parallel courses, whether one be Communism from the banks of the Volga and the other Fascism from the valley of the Rhine. As the two dictators meet on common ground, it appears that Stalin had better reason for his ukase—

Art, if it is to be of service to the proletarian state, must forego the higher aesthetics of modernism and get down to telling a straight, simple mass-appeal story.

Spare the Child

MEMORY as one passes the half-way mark of our allotted span seems to become more persistent (with apologies to Dali and his limp watches), and to color our reactions with a mosaic of highlights and shadows, each the sole survivor of some experience or sensation. Most are amiable survivors; some are not.

Of the latter genus, at least to me, is the remembrance of a thoroughly miserable afternoon and a little lad, irritatingly spoiled, who was being paraded by a fond mother before a group of bored relatives. It seems the lad could paint—and

that very, very badly. "It's in his blood," said the proud parent as aunts and uncles ohed and ahed. Grandpah had been a self-taught artist, a *primitive*, a maker of his own canvas and a user of house paint—also very, very badly.

Years later, in New York and elsewhere, that memory is refreshed by the undue and mistaken emphasis being placed on child art—of even worse physical appearance—by museums (especially the Museum of Modern Art) and other public organizations whose walls should be dedicated to the artist who struggled for years to perfect the vehicle for his voice. Public "festivals" and exhibitions devoted to the "Child in Art" are profound misdirections of kindness at the expense of humans too young to defend themselves.

The tragedy of such zeal is two-fold. The child, through the effects of soothing emulsions (museum exhibitions, newspaper headlines, awards and such sundry foolishness) applied to a precocious ego, is very often spoiled for any usefulness to mankind. How much wiser to give him a general education in art, taste and culture that he may at maturity appreciate the efforts of the talented few.

On the other hand, the standards of the art profession, never very substantial, receive another blow in the eyes of a confused public (would we give prizes to 8-year-old doctors and scientists, or hail the phony-primitive?).

Saul Raskin, a professional painter, wants to know why the child of today has been lifted to such an incongruous role in art, and in his bewilderment wrote a letter to Edward Alden Jewell, critic of the New York Times.

"Art is the activity of a mature body and soul, in full possession of all the faculties," wrote Mr. Raskin. "Art is the outcome of deeply stirred emotions and lofty conceptions. Art is the summing up of accumulated experience, of discipline, power of judgment, taste in selection, ability of organization. When does a child have the opportunity and ability to gather all that?

"Leave the child alone! Give it a quiet state of mind. Don't disturb it by sentimental talks, exhibitions, museum acquisitions, newspaper reproductions, prizes and other confusing nonsense. It is all forced upon the children and the public by our zealous art teachers eager to produce Shirley Temples everywhere, eager to encourage premature births of artists, instead of allowing them to grow naturally, in silence."

There is ample room for child art; that room is the classroom, not the museum or public art gallery.

One cannot produce a greater work of art than the mind is capable of conceiving!

Let Her Have Her Say

CERTAIN critics have expressed fear of the consequences of Mrs. Josephine Logan's crusade for "sanity in art"—particularly Jewell of the New York Times and Bulliet of the Chicago Daily News. From the latter comes a fateful linking of the movement with the name of Hitler, implying a purge of all that is progressive in contemporary art. Such fears are needless in perspective with the evidence of the case.

No such fears have been generated by the efforts of other wealthy patrons who have used their power to stimulate interest in that particular phase of art which coincided with their sympathies. Dr. Albert Barnes, of argyrol millions, subsidizes young Americans who want to visit Europe to suck the essence of French modernism (five Pinto brothers); Simon Guggenheim, of copper millions, is bending herculean efforts to sell non-objectivity to an essentially literary people.

Where is the difference? Mrs. Logan is merely one of many doing the same thing, differing only in that she is "making news" by sponsoring the right-wing. It is her money and her energy. Let her have her say—for it has been many years since the conservatives could claim a militant leader.

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THE READERS COMMENT

Cat: Refreshing & Intelligent

Sir: Your editorial in the September 1st issue of THE ART DIGEST is to me a most refreshing and intelligent discussion of the situation (Egyptian cat purchase), and I am sure will be highly appreciated by all friends of the Art Museum in St. Louis.

—JAMES B. MUSICK, Secretary,
City Art Museum of St. Louis

Cat: Only Tenable Stand

Sir: I wish to congratulate you on your excellent defense of the purchase of the magnificent bronze statue which has caused so much uproar in St. Louis. You took the only stand which seems tenable to me.

Also, I want to thank you for your mention of the old Post Office Building in New York. All of the several "old post office buildings" which I have seen are much more lovely than the ones which are erected in their stead. Times change, and opinions are different, but surely the palace-like structures of two generations ago are artistically more to be desired than the tomb-like architecture of today!

—R. M. STEELE, Jr., Louisville

Cat: It Is Cents Not Mills

Sir: In your article, City Art Museum of St. Louis concerning purchase of Egyptian cat, you stated the tax was two mills on every \$100 property valuation. This is an error; the tax is two cents on every \$100 valuation.

—OLIVER G. KLEIN, St. Louis

Doesn't Blame the French

Sir: It is edifying to know that the French critics turned "Thumbs Down" on the American exhibition at the Jeu de Paume. Who could imagine the Museum of Modern Art getting together an exhibition that represented the best in American Art, past and present! Even Whistler and a few others (who were not American in spirit) were not enough ballast to keep the thing "up."

Mr. Herman Baron seems to think they made a mistake by not letting the French critics see (blessed privilege!) the work of our "social artists." He thinks their reaction would have been different. There can be no doubt about that, but however supple the thumbs of French critics may be they can bend down only so far.

—GLEN C. HENSHAW, Gloucester

The Urge for Beauty

Sir: Today the public is thinking and criticizing, not saying any more "I do not know anything about art." They believe they do and they are sure of their privilege to express their likes and dislikes. This is breaking away that terrible space which has separated so long the artist and the public. Soon no one will feel any duty to endorse or try to like the weird, crazy expressions on canvas.

—SARAH A. WOOLLEY, N. Y.

Geography No Matter

Sir: The truly great American painter (he may be living today) will spring from the soil, it matters not whether East, West, North, South or Middle. He will not be widely travelled but imbued with the spirit of all who have God in the common things of life.

—R. GRAY, Pine City, Minn.

Associate Editor, Paul Bird; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st October, 1938

No. 1

1914-1938

IN THE TEMPO of a September, 1938, headline, as the fate of Czechoslovakia and possibly Europe hangs on the slender thread of diplomatic language, the Boston Museum has arranged an exhibition of War Prints, Posters and Drawings (Oct. 9 to Nov. 7). Several hundred exhibits, many of them lent from the John T. Spaulding Collection, the Kerr Eby Collection and Ottawa's National Gallery, reflect the changing attitude toward war over the past five centuries.

As a backdrop to the disciplined propaganda of the World War artists, are included the powerful denunciations of war's disasters and hypocrisies born of a love of humanity in souls of such men as Callot, Goya and Daumier. They are from the 17th and 19th centuries. It remained, however, for the 20th century to bring the artist into the functioning machinery of war, inadvertently creating a record in drawings and posters of the perverted mentality of a war period.

From July, 1914, to November 11, 1918, whole civilian populations were disciplined to serve the ends of warring nations—to "make the world safe for democracy" and in the end play midwife at the birth of those twin modern monstrosities, Fascism and Communism. The artist became an indispensable cog of that machine. He made his contribution toward raising armies, conservation of foods and fuels.

In Boston's show will be popular posters which stirred men in England, Canada, America, Germany, Russia, Italy, Austria and other countries during the holocaust of the First World War. Copies of the first mobilization order posted in France with orders issued for occupied territories and other documents lend reality to their appeals. It is this portion of the Boston exhibition which will doubtless recall the freshest memories.

"Although few modern men," says the museum announcement, "have matched the fervor and truthfulness of Goya and Daumier, and none the beauty of their line and composition, the World War gave impetus to the invention of the artist as an instrument of war and to the development of processes of poster reproduction and design."

Today the bulk of our artists are arrayed in solid phalanx against war and its brutishness, and, though led by leaders of dubious sincerity, they must regard with amazed eyes the propaganda of twenty years ago. And yet, would they hold out for their ideals should the press and "statesmen" fan into flame the spirit of war in the land—they are human, with all the human's inherited passions.

Though it is not announced as such, the Boston exhibition would provide one of the most valuable touring shows the season could provide.

Cagle's Slow Rhythm

Monumentality and slow rhythm seem to characterized a group of figure drawings by Charles Cagle on view at the Ferargil Galleries, New York, until Oct. 9. The generously rounded and powerful nudes are depicted with a lazily graceful and serene line that avoids jerkiness and syncopation.

1st October, 1938



Lonely Town: TOM LEA

Will be seen in Whitney's Regional Show this month

The Western Love of Clarity and Directness

NOTHING of that stylistic uniformity that quickly identifies a Catalonian fresco or a Bokhara rug has yet developed in the painting of "artists West of the Mississippi."

Nevertheless, in the fourth annual exhibition by that name held in September at the Colorado Springs Fine Arts Center, Stanley Lothrop, the director, found certain predilections that seem to underlie the work of a large number of artists from beyond the Mississippi. He lists these as: "a certain love of clarity and directness of statement, a dislike of sentimentality and a sense of the close-

ness and ever-present influence of the earth, the land itself." Since the show will eventually be presented to New Yorkers at the Whitney Museum, the Eastern critics may discern still other predilections.

For directness, one of the most startling of the pictures is a variation on one of the favorite old master themes, *Susanna and the Elders*, by Thomas Benton. There is no anachronism here; the age-old legend is modernized into a Missouri sawdust-trail spiritual. The nude Susanna is about to take a dip in a rural stream. Behind the trees where a dress, hat, and high-heel shoes have been discarded, are two elderly farmers. In the distance are two mules, a country church and a Ford. It is West of the Mississippi.

The incident originally happened, of course, East of the Jordan. The pious, comely Susanna, and her rich husband Joachim were Babylonian people of quality. The town's venerable judges, or elders, often visited the house and two of them fell prey to a consuming lust. At length the two plotted to stalk Susanna alone at her bath in the orchard. Surprising her thus, the elders threatened the pious woman with blackmail, but she cried out. The elders thereupon accused her of consorting with a young man who was fleet of foot, and she was sentenced to be executed. At this point young Daniel came to judgment, demanding that the elders be cross-examined separately and, in answer to the question under what kind of a tree they saw Susanna, conflicting testimony was given. Justice triumphed, the false witnesses themselves were executed, and the name of Susanna was vindicated. Considered apocryphal by the James translators, the story appears as Chapter 13 in the Book of Daniel in the Douay version of the Bible.

Benton interpretes the legend directly and

[Please turn to page 21]



Susanna and the Elders: THOMAS BENTON
A time-worn theme in modern undress



Notre Dame, Paris: MAURICE PRENDERGAST

The Brothers Prendergast in Retrospective

NEW ENGLAND is paying just but belated tribute to the brothers Prendergast, Maurice and Charles, in a retrospective exhibition at the Addison Gallery of American Art, Andover—a show that brings their work into closer juxtaposition than previously seen. Long residents of Boston and neighboring Winchester, the brothers received their first inspiration from New England and its people, and in return brought distinction to the region, though recognition has been slow until recent years. The honor comes posthumously to Maurice for he died in 1924; Charles, still living, is 70.

Van Wyck Brooks, noted author of *The Flowering of New England*, helped arrange the Andover exhibition and in addition contributed *Anecdotes of Maurice Prendergast*. This is the first complete survey of the brothers' work, though the Cleveland Museum in 1926 and the Whitney Museum in 1934 held retrospectives for Maurice, and with the exception of Kraushaar Gallery exhibits in 1935 and 1937, this marks the first extensive showing of the work of Charles.

Once again, laments William Germain Dooley of the Boston *Transcript*, "the show that Boston should have had is being held elsewhere. We refer to the brothers Prendergast, the unique pair of painters whose work won acclaim away from home, posthumously in the case of Charles, that strangely romantic weaver of tapestry-like designs. Why it should be held other than in this city, when one and perhaps both of the brothers were born here, is merely another enigma."

The art of Charles has a following today that is almost fanatical in its worship. To this group belongs Dooley, who continues: "It was Maurice who brought from his Paris student days and his Gobelin experience the peculiarly individual technique, the flat sinuous designs filling the canvas, the soft rich greens and browns, the ethereal quality that is only exceeded in American art by Arthur B. Davies."

Why has Boston been so laggard, asks Dooley. "She has had no undisputed master since Winslow Homer. Prendergast is one of those rare birds of contemporary art about whose intrinsic merits both conservative and modern critics agree. His work is represented in really important public and private collections here and abroad, not as a master of all time, but as a worthy and honest painter of great worth."

After praising "that alert and discriminating curator Charles H. Sawyer of the Addison Gallery" and Van Wyck Brooks, who broached the idea, Dooley finds something to be gained by Boston's loss, for "Andover is a brief and pleasant drive, with many other fine American things to be seen in the Addison Gallery."

Maurice, born in Boston in 1861, taught himself to paint by sketching the bright clothes in the drygoods shop in which he worked and the cows in the fields through which he roamed on Sundays and holidays. By 1886 he had saved sufficient money to study in Paris at the Academie Julien. In 1889 he returned to live in Winchester with his brother and to paint the colorful crowds on the public beaches of the North Shore.

Chiefly through lack of funds for oil paints, Maurice Prendergast used watercolor for the majority of his work. The Addison Gallery is presenting in a single room sixty of these watercolors. Beginning with 1892, says the announcement, the development of his style is

set forth in a series of brilliant periods. From the subdued tones of the early Impressionists he advances toward brighter color, and toward a gay decorative pattern which he weaves from all the elements in the scene before him.

The oils, to which a second room is devoted, follow the trend of the watercolors; there is included a little known group of his earliest oils, lent by Charles, which are close in style to the paintings of Manet and Whistler. Occasionally he made a monotype in order to study the effect of a scene.

Charles Prendergast, several years younger (born in Boston or St. John's, Newfoundland, in 1868), began his artistic career as a maker of carved and gilded frames. From these he turned to decorative panels, screens and chests, executed on a gesso ground on which the design is incised and filled with color, gold and silver leaf. These figures are reminiscent of the enchanted gardens of Persian miniatures in their richness and unworldliness. Charles Prendergast has been called "primitive," "child-like," and it has been said that he gives in his panels "a fresh glimpse of Heaven."

Technically different, the work of the brothers shares the same gaiety, delight in color, simplification and search for a decorative pattern. It is no longer possible, says Charles H. Sawyer, to catalogue Charles as the craftsman and Maurice as the artist. Their aim was fundamentally the same.

Ferargil's "Town Meeting"

With its annual show of early American portraits filling one room, the Ferargil Galleries, New York, has taken on the appearance of an old time New England town meeting. Stern, realistic faces peer out of the score of canvases and "We the people," seems to take on a real electoral power.

Some of the outstanding works are Charles Willson Peale's portrait of Col. Eli Williams, the sophisticated limning of Sarah Binn by Ralph Earl, Chester Harding's pale faced Rev. Dorr, and a remarkable drawing of a man by Saint Memin. Copley, Stuart, Waldo, Rembrandt Peale, Neagle, Durand, Jarvis, and others are represented in the show of "the art of taking likenesses."

Central Park: CHARLES PRENDERGAST. Lent by C. W. Kraushaar





*Thoughts of the Future: JOSEPH TOMANEK
Awarded Stuart Logan Prize*



*Just a Restin': RUDOLPH F. INGERLE
Awarded Waldo Logan Prize*

Josephine Logan, Militant Leader of the Right, Presents "Sane" Art

JOSEPHINE HANCOCK LOGAN's determination to "do something" when, three years ago, the Logan awards at the Chicago Institute Annual went to pictures she considered "atrocities," has turned out to have been no idle threat.

Since that historic controversial show, the wealthy Chicago patroness has rallied together under the banner, "Sanity in Art," the most militant anti-modernism pro-conservatism movement in recent art history. The Society for Sanity in Art, Incorporated, with national headquarters in Chicago, a branch in San Francisco and other branches about to be established, is an organized Reformation in art with a "Bible" of its own written by Mrs. Logan, and a program of action that got underway last month in Chicago.

The society's first exhibition, displaying what is meant by "sanity in art" filled the walls last month of the Chicago Galleries Association, and \$200 in cash awards was dispersed among a group of "rationally beautiful" paintings and sculptures. The society plans to hold a national exhibition and, later, an international show of Sanity in Art. The San Francisco branch at the Graves Gallery under the direction of T. Saunders, is already arranging its own local show.

Specific evidence of what is meant by the society's war cry was provided in the prize winners at the Chicago event.

Quiet naturalism in which no liberty is taken with the observed facts, characterizes the winner of the \$50 Waldo Logan prize, Rudolph Ingerle's *Just a Restin'*, a study of a farmer and his wife on their porch. In *Thoughts of the Future* by Joseph Tomanek, winner of the \$50 Stuart Logan prize (the Logan family donated most of the prizes), a semi-draped girl strums thoughtfully on a guitar and recalls the Salon days of Cabanal and Bouguereau. Frank C. Peyraud's winner of the \$50 Spencer Logan prize, *Morning in the Stokie*, is a hazy, lazy view of a warm day in the country. Another naturalistic work is the circus picture, *Six Greys*, by Walter Krawiec, which drew the \$50 Josephine Hancock Logan prize. The highly decorative *White Peacocks on Vase* by Jessie Arms Botke took the L. L.

Valentine prize, donated by the president of the Chicago Galleries Association.

In sculpture, "Sanity in Art" means again realism and naturalism, if judged by the prize winners. These were: Carl Hallsthammer (winner of the Logan prize last year at the Chicago annual), and P. K. Kufrim, whose bust of the late *Clarence Darrow* has the extreme detail of a German Gothic carved wood statuary. Among the print makers were the past and present directors of the Chicago Society of Etchers, Bertha Jaques and James Swann, and R. H. Palenske in the roles of the prize winners. Ann Martin was winner of the miniature prize.

The show itself caused no great stir in Chicago, being favorably reviewed by Eleanor Jewett of the *Chicago Tribune* and getting a mildly unfavorable mention by C. J. Bulliet, *Daily News* critic and well known author of many apologetics on modern art. Bulliet considered the Sanity in Art exhibition just another Chicago Galleries show. "Mrs. Logan," he writes, "has merely taken on a group already defined and made a 'cult' of it."

But the aims and philosophy of the Sanity in Art movement were not so mildly dismissed by the modernist critic. It is a "whole lot of a joke," he said, but he warned Chicago that "it is actively pernicious" in its aims. Pulling no punches, Bulliet accuses Sanity in Art of being exactly parallel to Hitler's activities in art and compares Mrs. Logan's book to the utterances of Der Fuehrer. Bulliet sees the threat of a "purge."

Edward Alden Jewell devoted considerable space in his *New York Times* art page to a blast at Sanity in Art and particularly at Mrs. Logan's book which, he writes, "reads like a shrill broadcast." "Although Mrs. Logan's Sanity in Art movement," continues the *New York* critic, "has lasted for three years and become an exhibiting organization, the judicious ought still (I hope) to look upon it as a teapot tempest. For its published credo mistakes epithet for exposition, unsubstantiated encomium for a definition of standards. This 'bible' may be characterized as a kind of autocratic Beauty and the Beast phantasmagoria,

in which, however, Beauty does not wake to life and the Beast has no chance at all to transform himself into Prince Charming."

Mrs. Logan is not wholly without her press, however, and if the art critics (with the exception of Miss Jewett of the *Chicago Tribune*) find threats to liberty and a mere joke in the movement, a number of anonymous, scattered editorial writers throughout the country saw a break for the common man in this Sanity in Art. The editor of the *New Haven Courier Journal* rejoiced that wisdom can always find a few converts. "Mere ordinary mortals," he continued, "whose eyes see only what they see and who lack the arty clairvoyance should praise Mrs. Logan."

An Ohio editor, in the *Canton Repository* observed that the "ordinary person" feels he is a little foolish "to pretend to appreciate something because others say it is worth appreciating," and he hailed Mrs. Logan for tackling the problem of art that cannot be understood "where the hair is short."

Mrs. Logan states that she is determined to carry on, despite criticism, "against the wholesale discarding of all old precepts and principles in painting and sculpture, in favor of novelty and naivete achieved with much slighting of technical craftsmanship."

The crusader, wife of the late Frank Granger Logan, has been one of the country's most generous patrons and she and her husband together spent thousands of dollars on contemporary American art through the establishment of prizes and the purchase of works.

The dispersal of the Logan honorarium of \$500 was a keen disappointment to the two founders from about 1928, but not until 1935 did Mrs. Logan express publicly her disapproval. At the 1935 Chicago annual, juried by Henry Varnum Poor, Lloyd Goodrich and Waldo Peirce, Chicago's art world was torn by a controversy, which centered largely about the painting *Thanksgiving Day* by Doris Lee. In 1937 the patroness published her book *Sanity in Art*, which was awarded the Wolf medal as the "outstanding contribution to art literature" in 1937 by the League of American Pen Women.



Design for Hall of Legislature:
GEORGE HARDING



Design for Hall of Justice:
JAMES OWEN MAHONEY



Composite Picture: FRANK REILLY
Flames and Rays Added

Harding and Mahoney Win Mural Awards—and the Flood Descends

WITH no inflammatory intent, THE ART DIGEST last July commented upon the opportunity to American artists in the new competition for two huge \$5,000 murals in the U. S. Building at the New York World's Fair, and urged "the grandstand to fall into that old American custom: razz, cheer—if necessary 'kill the Umpire.'"

Well, last month the competition closed; the two awards were announced; and sure enough the cry went well up, "kill the ump!"

A 31 year old Texan artist, James Owen Mahoney won the commission to decorate the Hall of Justice, and George Harding of Philadelphia won the Hall of Legislature wall space, each thereby snatching a \$5,000 commission from a field of 500 entrants from all over the country. The jury of award—the "ump"—comprised Edward J. Flynn and Theodore T. Hayes, government officials, Eugene Savage, Leon Kroll, Reginald Marsh, and Ernest Peixotto, all painters, and three jurors ex officio: N. Max Dunning and Edward Bruce of the Treasury Department, Howard L. Cheney, architect.

Less than a week after New York papers published the announcement accompanied by reproductions of the prize winning designs, a story broke in the New York *World Telegram* carrying a stormy protest by five artists against the award to the Mahoney design. Frank Reilly, teacher at the Grand Central Art School, led the onslaught with charges of unoriginality, and he was backed up by Reginald Marsh, member of the jury, who expressed his distaste for the Harding design as well. Supporting the views of Reilly and

Marsh on the Mahoney design were four other well known New York artists, Robert Brackman, James Montgomery Flagg, William A. Mackay, and Henry R. Rittenberg.

Informed of Reilly's protest, Reginald Marsh said he was "damned glad to hear about the complaints." In no prissy words he delivered himself of a pent-up opinion quoted by Douglas Gilbert, who wrote the *World Telegram* story. "I fought like hell against the award," the painter-juryman said, "I voted against the Mahoney mural and I voted against the Harding mural, too. I have served on several government juries and, as some witty Senator said about some murals in Washington, they are all going back to the cheesecloth and garter stuff."

"There is no significance in the mural, and if there is it is false and deceitful. I might say that a number of artists agree with me, too, and I don't mean those who are listed as complainants. When they picked up the newspapers and saw what had happened and the reproductions they asked—'for God's sake, what's this?'"

The charge of unoriginality lodged against the Mahoney design was pursued most vigorously by Frank Reilly who pasted up a composite picture drawn from parts of Harry Poole Camden's World's Fair sculpture, and Paul Manship's *War Memorial* in the Detroit A. C., and let the public judge for itself. He branded the selection of Mahoney's design as "a travesty on justice to the 500 artists who had worked at least a month on the problem for an original design, only to have one picked that shows lack of originality and bears such

striking resemblance to other works of art, that it is inconceivable that the judges failed to notice this."

Explaining his "composite picture," Reilly said, "I drew in the flames and rays, but the main figures are from actual photographs of Camden and Manship. I do not deliberately accuse Mr. Mahoney of thieving an idea. But I believe that his idea is unoriginal, and I made the composite to show what I mean when I say that."

Joining the other protesting artists, Robert Brackman, painter of the Lindberghs, was quoted in the newspaper as saying the incident "seems to me more than a coincidence. It would be more honorable for a committee to appoint an American painter for such an important design than to have 500 amateurs and artists work hard and then be subjected to a careless selection."

The only member of the jury besides Marsh who could be reached for a statement was Edward Bruce, chief of the Treasury Art Project which sponsored the competition. Over the telephone from his Vermont studio, Bruce told the *World Telegram*, "In a matter of this kind there is bound to be differences of opinion, and it is a good thing, too. Unfortunately we have no yardstick to measure a work of art, no scientific method of approach that would be infallible. But I think the discussion that has been raised is healthy."

No statement has been made thus far by either Mahoney or Harding in defense of their designs. Mahoney, a Yale-Prix de Rome artist who decorated the Hall of State at the Texas Centennial two years ago in his native city,

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Dallas, is now a resident of New York City. When the present award was made the artist explained his mural to the *New York Times*:

"It is intended to indicate that the function of the judiciary is the interpretation of the Constitution. Thus, the main figure holds this instrument in her left hand, some of the words of the preamble to the Constitution being clearly visible. The right hand is raised in a commanding gesture.

"The figure in the foreground symbolizes defense of the Constitution and, though this, the ultimate beneficiaries, the man, woman and child at the threshold of their home, and industry, portrayed just back of them. Higher on the right is the Supreme Court, with the nine robed justices advancing up its steps."

George Harding is a well known Philadelphia artist and teacher. His comment to the *Times*, on receiving the award was in part:

"The two main figures in the composition, the man and the woman, which are to be about forty feet tall, are typical of the American family, the woman tenderly holding their child. The man's left hand rests upon a piece of machinery, indicating his mastery of mechanism. The family trio naturally represents the beneficiaries of wise legislation."

To the defense of Mahoney's design comes a "letter to the editor" of the *World Telegram* from Grace Dooley of Des Moines: "As a distant but interested reader, let me say that Frank Reilly's charge that James Owen Mahoney's World Fair mural is unoriginal is absurd.

"Would Reilly bar artists from painting female figures just because they have been painted before? As a female, I hope not. The figures in any painting, and Reilly's own are probably not exceptions, can be duplicated to the extent that his paper doll assembly resembles the Mahoney mural.

"The prize mural is distinguished by the flames and rays and Reilly admits that he had to paint these in himself to give his clippings a resemblance to the prize picture."

Unity: JOHN POOLE CAMDEN. Used by Frank Reilly in His Composite



Road to Danbury: MARGIT VARGA

Margit Varga, Painter-Editor, Shows Art

CONNECTICUT DAYS and Manhattan nights form the two major themes in a one-man show by Margit Varga, current until Oct. 3 at the Midtown Gallery, New York, where the artist is numbered as one of its "group." Rural intimacy characterizes the country scenes, but in the cityscapes the lowly electric light bulb has found its songster.

Miss Varga, former student of Boardman Robinson and Robert Laurent, has contributed to several national shows and has been showing for some time at the Midtown Galleries. Not only her painting, but her writing and activities as the director of the former Painters and Sculptors Gallery have made the artist an important if self effacing force in contemporary art. As an editorial associate of *Life Magazine*, working on its weekly presentations of art articles and reproductions, she is encouraging a mass appreciation of art in America the effect of which is incalculable.

As a painter herself, Miss Varga shows a lively interest in the contemporary accidentals about her, most humorously when she looks out of her New York studio window. A New York backyard one night became a poem at her hands in *Cat in the Moonlight*, which is painted with a dark stillness and the quiet speculation of looking at lighted window shades varying yellow to orange according to the wattage pulsating through hidden electric bulbs. In still other urban scenes the incandescence of Manhattan life is the inspiration and, if the structure of this life, architecturally and anatomical, is given only transient study, the design of its cosmetic is unmistakably caught.

Out in the Connecticut Hills the larger rhythms strain at Miss Varga's brush: roads run, hills roll, skies sweep, and smoke from farm-house chimneys floats. In these landscapes the artist often builds up a halftone world in browns over which the accents of life, the color of houses, people, lightly are overlaid. In other outdoor scenes, such as *Lost Lake*, the artist uses pigment more freely, paints more directly to give the scene an effective immediacy.

In a "personality" article in the *New York World Telegram* written by Helen Worden, Miss Varga was quoted as saying that the discipline of a business office helps her art rather than hinders it. The busy young woman commutes daily to New York from a 20-acre rural spot in Brewster. She sketches on the train and paints nights and week-ends. She literally fishes for her meals in the lake at

Brewster and there is something about a six-pound bass in the article. This requires further expertizing however, because THE ART DICEST has fished that lake and there were bass but no six pounders. There was an eight-pounder but he got away.

Goldberg Creates a Mood

Watercolors that have the texture of old mezzotints, the unreality of dusty pastels, and the warmth of muddled memories form a one-man show by Eric Goldberg at the Carroll Carstairs Gallery, New York, from Oct. 3 to 22. The combination of the three qualities imparts a fragrant pleasantness to each of the papers.

Goldberg, who was born in Russian, has worked in America, Canada and in Jerusalem, and though one or two of his scenes are identifiable as Jerusalem, the bulk of the pictures are landscapes that could be anywhere. Goldberg's subject matter starts at some prosaic incident—a group of bathers at a lake, or a bareback rider in the circus—and winds up behind a misty veil of uncertainty and romantic remembrance. Several flower pieces, a subject ideally suited to his brush, breathe the heady bouquets that recall Redon. The artist's technique is very much his own, beginning with dampened paper and wet color and terminating with dry, dusty accents that create a definite mood.

Kingan Disciplines Color

That "ole devil" color that storms the Grand Canyon in Arizona with a strength and intensity that Easterners can never comprehend until they see it, has remained unconquered throughout the history of western painting. In his newest New York show, Latta Kingan, who has apparently dedicated his artistic life to this conquest, exhibits a group of canvases at the Montross Gallery that show a greater discipline in handling the color than most of his earlier paintings.

His latest works, on view from Oct. 3 to 15, display a decided scaling down of color and, except for one or two opalescent vistas of high intensity, the artist has kept his palette under close control. In his views of the lowlands with a silhouetted donkey or two as accompaniment to the large sweeps of land, Kingan paints in a more realistic pattern of flat areas, relieved by the linear play of trees and branches.



Scarce O'Fat Ridge: L. O. GRIFFITH
Brown County as one painter-son sees and paints it.

Brown County Sticks to Its Guns

IN THE EYES of its loyal painters the beauty of Brown County, Indiana, remains eternal, changeless and ever-so-untouched by the inundations of European artistic "isms" that have periodically swept other art colonies. This beauty is distinctly of the "front-yard" variety, objects and scenes that charm and delight the eye or the memory. While the "isms" may have had some affect on the technique, the subject matter never.

It is from this tradition that stems this year's winner of the Frederick Nelson Vance memorial prize for the outstanding picture in the Autumn exhibition of the Brown County Art Gallery Association. The painting, *Scarce O' Fat Ridge*, is as native Hoosier as is the painter, L. O. Griffith, president of the asso-

ciation. The selection was made by a jury composed of C. Curry Bohm, secretary, and gallery director, Will Vawter and Adolph R. Shulz, all resident Nashville artists.

Griffith, who has had his studio-home at Nashville for many years, has been an exhibitor in each of the 14 Hoosier Salons at the Marshall Field Galleries in Chicago. At the sixth salon, in 1930, he won the John C. Shaffer prize of \$500 with his Brown County landscape, *Hills of Kelp*. Years ago, while living in Chicago, he established a national reputation as an etcher.

The Autumn show, opening when the "annual color pageant of the foliage" begins in Indiana hills, contains 80 paintings and will continue until the latter part of November.

John Andrew Myers

JOHN ANDREW MYERS, for the past quarter of a century the secretary and executive director of the Pennsylvania Academy of the Fine Arts, died suddenly at his home in Philadelphia, Sept. 5 at the age of 75. Mr. Myers had been seriously ill for several months two years ago but he appeared to have completely recovered. He was working at his desk until Labor Day.

As secretary and director of the historic academy—not only the oldest art school but the oldest museum in America—Mr. Myers devoted all his energies to upholding the traditions of the historic institution. He was most active in arranging its nationally-important annual exhibitions and the special shows of such American "old masters" as Stuart, Peale, Sully, Neagle, Eakins and others.

Mr. Myers was born Feb. 19, 1863, in Columbia, Pennsylvania, and received an A.B. degree at Yale in 1885 and a B.S. degree in architecture at the University of Pennsylvania in 1906. During the interval between these two collegiate ventures he was actively engaged in business, travelling extensively in Europe. Upon appointment to the post of secretary and executive director of the academy by its late president, John F. Lewis, Mr. Myers gave up all his professional and private interests. The two officers, Lewis and

Myers, collaborated zestfully in guiding the academy and keeping it constantly at the service of American culture.

In a letter to the *Philadelphia Inquirer*, Thornton Oakley pays tribute to Mr. Myers' character. "The loss of John Andrew Myers," he wrote, "will be permanently felt not only in Philadelphia, but throughout the world of art."

"His was a self-effacing role, but a role none the less that served its essential and indispensable purpose. Kindly, faithful to ideals, devoted to the advancement of American art through the executive management of exhibitions of high standards, he contributed his rich share to fostering beauty in a bewildered world. His memory will be cherished among the hosts of artists of our land who knew and loved him and had learned to depend upon his loyalty to their higher interests."

Fraser Succeeds Myers

Joseph T. Fraser, Jr., curator of the Pennsylvania Academy schools, has been named the new secretary of the institution to fill the position held for many years by the late John Andrew Myers. To Mr. Fraser's old position of curator has been appointed Henry Hotz, Jr., a graduate of the Academy last year. He sets a record as the youngest ever to hold that position, notes R. Edward Lewis of the *Philadelphia Inquirer*.

Happy Endings Dept.

Some of the bread that THE ART DIGEST blithely casts upon the waters for the American press was washed up suddenly last month on the desolate shores of the "Department of Utter Confusion," conducted now and then by the sprightly *New Yorker*. "The Pennsylvania Museum of Art (often called the Philadelphia Museum)" reads the quote, "is in Philadelphia, Pennsylvania. The Philadelphia Museum is part of the Pennsylvania Museum of Art, which is often called, colloquially, the Philadelphia Museum. Often, however, the Philadelphia Museum of Art (strictly a part of the Philadelphia Museum of Art) is referred to as the Pennsylvania Museum, and, Pennsylvania or Philadelphia, the two museums (which are one) are both in Philadelphia, Pennsylvania."

The *New Yorker* failed to chronicle how all this confusion a month later resolved itself into a sweet crystal clarity last Spring when the museum had its charter changed to regain its maiden name, and no other—the Philadelphia Museum of Art—and thereby qualify for a \$50,000 bequest from the late Arthur Lea who was also confused. (*New Yorker* please note THE ART DIGEST for May 15, 1938).

Watts' Widow Dies

Carrying back into the "Mauve Decade" and the English revolt against the divinity of Raphael, is the London dispatch announcing the death at 83 of Mrs. Mary Watts, widow of George F. Watts, the Pre-Raphaelite artist she outlived by 34 years. The painter's third wife (Watts married Ellen Terry when the queen of the English stage was 16), she was herself a promising art student but, according to the *New York Times*, completely subordinated herself to the welfare of her 69-year-old husband and crowned her work of devotion with the publication of a three-volume life of Watts. She also built and administered at her own expense the Watts Memorial Gallery at Compton, England, where she treasured his works.

Mary Watts was the inspiration of her husband's painting, *Love and Life*, which depicts love shielding a beautiful girl with his wings as he guides her up to a mountain top—a typical subject of the Pre-Raphaelites. Watts was quoted as saying of it: "Probably this best portrays my message to the age." Mrs. Watts had been in poor health for almost two years. She survived Dame Terry by more than ten years.

Attention Mrs. Logan!

Are the French moderns cooling down in their fevered modernism? Here is an item from the *New York Post*, written by Jerome Klein in his review of the School of Paris paintings at the Perls Gallery:

"A head of a woman by Soutine was secured from the artist in exchange for one of his landscapes, which he promptly slashed to pieces in front of the dealer. The volatile Soutine, dissatisfied with much of his earlier work, is spending all his money on Soutines, and destroying them!"

"Ambroise Vollard, the celebrated dealer who first sponsored Cézanne and many others, is said to be suing Georges Rouault. It seems that some time after buying some water colors from Rouault, Vollard returned them to the artist to be signed. When he called for them, he found them splashed with black ink. Gay old Paris!"

Hear Ye, Buckeyes!

DEAR PAINTERS OF OHIO: There is a \$730 Treasury Art Project mural competition open to every one of you (who are resident or born Buckeyes) for the decoration of the newly-erected Medina Post Office. But there is a hitch to the offer that may immediately disqualify 75 per cent of you.

Here is the hitch: you may not depict significance of the United States Post Office Department by showing a pony express rider riding across the plains with an arrow sticking into his back. Nor can you use such obvious symbols as trains, airplanes and packet ships to represent the meaning of postal service. Because that is too trite. In other words, everybody is fed up with the lack of imagination (it is really lack of conceptions and perceptions) that accounts for the mass of trains and airplanes and packet ships that these Post Office competitions are bringing into existence.

You are asked (indirectly) just to sit down a moment and think that though the central idea of Postal Service is communication, that does not mean a train or ship or pony rider embodies its whole meaning. You might as well paint Winged Mercury and label him the Spirit of Jim Farley. Try to consider the Postal Service as something vital in American life.

The designs must be submitted by December 1st to the committee, care of Kenyon College, Gambier, Ohio. The committeemen: Norris Rahming of Kenyon College; James R. Hopkins of Ohio State University; Carl Gaertner and Herman M. Wessel. All plans and specifications are contained in the bulletin, obtainable from the Section of Painting and Sculpture of the Treasury Department's Procurement Division in Washington. The finished mural is to be twelve by four feet and your government wants your best effort. But, remember, no trains, ships, planes nor injured pony riders. (Turn to page 8.)

The Third Dimension

For practical action the newly-organized Sculptors Guild appears to be setting a pace in its determination to win more prestige for the third dimension. Last Spring it made New York sculpture-conscious with a remarkable outdoor show on Park Avenue. Now comes the announcement of another large exhibition of the guild as a Fall feature at the Brooklyn Museum from Oct. 22 to Nov. 27.

More than 50 artists will be represented by work covering a wide range in subject matter and style, with most of the pieces promised to be of recent origin. A profusely-illustrated catalogue will be issued, and, during the show, the museum will give demonstrations of carving, modelling, and finishing.

A militant 10-point preamble of the guild states as the purpose of the association (1) to further the artistic integrity of sculpture; (2) to assist the public to a fuller appreciation; (3) to stimulate new artistic values and combat reactionary tendencies; (4) to oppose all attempts to curtail freedom; (5) to support all efforts toward maintaining favorable conditions for the artist; (6) to encourage government participation in art; (7) to obtain more purchases by museums and to promote a more equitable balance for sculpture in exhibitions, and to insist upon correct display of sculpture; (8) to advocate a definite department in press criticism devoted to sculpture; (9) to co-operate with architects for more homogeneity in design; (10) to advocate the selection of juries on the basis of professional ability in the arts.



Lady Martha Shaw: JOHN SINGLETON COPLEY
Shown in America for the first time

Schneider-Gabriel Gallery Opens in New York

A NEW ART GALLERY specializing in the Barbizon school paintings and in 18th century British portraits will open October 4 at 71 East 57th Street, New York, as the Schneider-Gabriel Gallery. The two directors, Albert K. Schneider and Gilbert Gabriel, have both had extensive experience in these fields of painting, and both have been associated for more than a quarter of a century with the John Levy Galleries in New York.

As an opening exhibition, the galleries will place on view a group of English portraits, most of which have never before been shown, and which have been obtained directly from English families. These include a portrait of *Lady Georgiana North* by Sir Thomas Lawrence, a portrait of *Master James Lucas* by Sir David Wilkie, *Mrs. Holden and Child* by William Owen, a portrait of *Lady Martha Shaw* by John Singleton

Copley, and the *Molesworth Children* by John Keenan.

The portrait by Wilkie is of unusual interest, since it is only recently that his work in portraiture has been accorded new interest in England. It had been all but forgotten in the popularity of the painter's genre and domestic pictures. The work comes from Mrs. Lucas of Attleborough, a direct descendant of the boyish sitter. Copley's *Lady Shaw*, which also comes from its sitter's descendants, is also shown in America for the first time.

In addition to the group of portraits in the opening exhibition, the galleries are putting on display a special loan exhibit of the watercolors of Joseph Pennell. The directors announce that in subsequent exhibitions through the year, the galleries will show work by contemporary artists.

Mexico via Margo Allen

Mexican Indian heads in terra cotta by Margo Allen provide an unusual and attractive opening show at the Marie Sterner Galleries, New York, the dates being Oct. 10 to 22.

For the past two years Mrs. Allen has been living in Mexico, where the faces of the Indian types were a source of inspiration to her. This will be her first exhibition in seven years. Born in Massachusetts, Mrs. Allen attended the Boston Museum School of Fine Arts where she studied for three years under F. W. Allen, Bela Pratt and Charles Gaffey. In 1927 she

went to Rome to study independently for two years. When she returned she opened a studio in Boston, doing garden fountains and portrait heads for well-known Bostonians.

American Watercolorists

A new organization, the American Watercolorists, has been formed with headquarters at 148 East 28th Street, New York. The executive committee comprises: Saul, president; Michael Schlazer, secretary; Daniel Celentano, Bertram Goodman, Aaron Gelman, Joseph Lenhard, and Jacob Pell.



OTHON FRIESZ (France)



JOHN CARROLL (America)

These Men Judged Carnegie International

TWO FAMOUS EUROPEANS and two equally famous Americans constituted the Supreme Court that sat in judgment of the prizes at this year's Carnegie International. They are Sydney Lee of England, Othon Friesz of France, John Carroll, progressive Detroit painter, and Charles Hopkinson, veteran conservative portraitist of Boston. Homer Saint-Gaudens, director of fine arts at Carnegie Institute, was chairman. Sitting in Pittsburgh on Sept. 21 the jurors arrived at their decisions, which, however, must remain a deep secret until the formal opening on Oct. 13.

Meanwhile, surrounded by rumors and rumors of rumors, the art world will wait with growing tensely the announcement of the lucky painter who has been touched with the fame-pointed wand of a Carnegie "first."

Sydney Lee, the English representative, is a distinguished painter, etcher and wood engraver. He is the Treasurer of the Royal Academy, and is the ranking officer of that body who is permitted to travel. He is 72 years old, and has exhibited in Carnegie Internationals

CHARLES HOPKINSON (America)



since 1914. In the 1921 exhibition an honorable mention was appended to his *The Ruined Castle*.

Othon Friesz was one of the leaders of "Les Fauves," that revolutionary group of young Paris painters who broke in 1904-5 from the already sanctified position of the Impressionists to follow the gospel of Cézanne. Now 59, he was born in Le Havre of a family of sea-captains. After studying in Havre with Charles Lhuillier, Barbizon follower, he went to Paris to work under Bonnat and Gustave Moreau. It was in Moreau's studio that he met his later associates, Matisse, Derain, Vlaminck, Dufy and Apollinaire. His *Portrait of M. Paquereau* won an honorable mention at the 1924 Carnegie.

John Carroll, Kansas-born artist and teacher, is one of America's most distinctive painters of the progressive wing. After early training in engineering and art in San Francisco, he went to Cincinnati in 1916 to study under Frank Duveneck at the art academy. The war years he spent serving in the navy. In 1922

SYDNEY LEE (England)



Carroll was awarded the purchase prize of \$1,500 at the Pennsylvania Academy, and in 1924 the \$3,000 purchase prize at the Pan-American Exposition. He was one of the first painters to receive a Guggenheim Fellowship (1927), and in 1930 was made head of the painting department of the art school of the Detroit Society of Arts and Crafts. In the 1925 Carnegie International his *Man with Guitar* won an honorable mention. Carroll, at 46, is the youngest of the jurors.

Charles Hopkinson is one of the foremost portrait painters in the United States, a ranking member of the traditional "Boston School." He has created a whole gallery of distinguished figures in American life, particularly of notable educators. Hopkinson was born at Cambridge, Mass., 69 years ago, and was trained at Harvard, the Art Students League and at the Julian Academy. He was made a National Academician in 1929. Among his many awards is the 1926 Logan prize of \$1,000. He first exhibited in the Carnegie International in 1896, and served on the juries in 1903, 1907 and 1929.

In this year's International there will be 362 paintings from eleven nations. Of these, 262 will come from England, France, Germany, Italy, Spain, Poland, Belgium, Czechoslovakia, Holland and Hungary; and 100 from the United States.

He Asked for It

OUT IN DENVER where the sculpture competition for the Speer Memorial lit a mine fire that will probably burn for years to come, a local artist, Don Griffith, vented his dissatisfaction over the city council's art judgment through the spillway of a satirical canvas of the august body in session.

Griffith painted not-very-flattering faces of the council in session, exhibited it in an art store window, and priced the work at \$10,000.

One by one the members of the city council came down to see the painting.

The city council then gathered, and in solemn session it directed the city tax assessors to tax the painting at the declared price and to collect \$385 property tax from Griffith.

The revenue collector then informed the council, in a learned ruling, that Griffith's masterpiece was untaxable for this year because he did not finish it until July.

The city council, reassembled in solemn conclave, directed that the painting be taxed next year on the \$10,000 valuation and, if the artist is unable to pay that amount, that the painting be sold at public auction.

Griffith is still laughing, albeit a bit wryly.

Dyer, New Rockford Head

Briggs Dyer, a young Southern artist who has already won nation-wide recognition for his work in painting and lithography, has been appointed the new director of the Rockford Art Association and the Burpee Gallery in Illinois. He succeeds John R. Salter who resigned last May.

Mr. Dyer, a native of Atlanta, attended the University of Georgia and studied art at the Cincinnati Art Academy and at the Art Institute of Chicago, where his wife also studied. He was later an instructor of lithography at the Institute. A frequent exhibitor, he has been invited this year to send watercolors and oils to annuals in Buffalo, Rochester, Toronto, Toledo, Chicago, Cleveland, Detroit and Milwaukee. A letter from Mr. Dyer reveals a fine enthusiasm and indicates an active and fruitful directorship in Rockford.

Whitney Reopens

FOLLOWING its annual Summer hiatus, the Whitney Museum has reopened its doors at 10 West 8th Street, New York, with a selection of paintings and sculpture from its omnifarious permanent collection. These home-guard exhibitions are held by the museum periodically to give out-of-town visitors and New Yorkers the opportunity of renewing their acquaintance with the institution's old favorites, as well as the more recent acquisitions.

The current show, which continues until Oct. 9, contains several of the best known canvases in the Whitney collection. Among them are Bellows' painting of the Dempsey-Firpo fight, Reginald Marsh's *Why Not Use the El?* and important examples by Sheeler, Karfiol, Miller, Schnakenberg, Kuniyoshi, Curry, Lawson and Du Bois. In the sculpture division are one of Allan Clark's oriental fantasies, William Zorach's portrait in stone of his daughter, and an amazonesque bronze by the late Gaston Lachaise.

The schedule of transient shows at the Whitney this year is exceptionally meaty. On Oct. 11 will open a regional exhibition by "Artists West of the Mississippi." Each year the museum pays its respects to some region of artistic America, one of its most basically valuable functions. The Western exhibit, assembled by Stanley Lothrop, director of the Colorado Springs Fine Arts Center, will be on view until Oct. 30.

Early in November the important 1938 Annual Exhibition of Contemporary American Painting, presenting recent work by artists from many sections of the country, will open to continue until Dec. 11. The museum has invited about 120 artists to participate and has left to the individual artist the selection of the painting which will best represent him. Juliana Force, the director, has steadfastly stuck to this policy of self-selection in the face of many disappointments from artists who didn't care to remember their early struggles and preferred to send their best canvas for display elsewhere. The Whitney buys extensively from this annual (once a biennial).

The painting annual will be followed on Dec. 14 by a memorial exhibition of the work of the late William J. Glackens, famous American Impressionist, presenting a comprehensive survey of his important contribution to the stream of American art.

From Jan. 25 to Feb. 25, the Annual Exhibition of Contemporary American Sculpture, Drawings and Prints will occupy all the museum's galleries, to be followed in March by the 1939 Annual Exhibition of Contemporary American Water Colors.

The question, "What will the Whitney do during the New York World's Fair?" remains unanswered. It will be remembered that in the early days of agitation for a contemporary art exhibit at the Fair—successful through the efforts of New York artists and critics—the Fair officials sought to solve a knotty problem by having the various museum directors stage shows in Manhattan. Since then, the fight won, the directors have pledged cooperation. The latest announcement from the Whitney says simply: "The museum's plans in connection with the World's Fair—including possible developments in its exhibition space—will be announced later in the season."

Helen Davis at Alliance

Helen Davis, of the late Boyer Galleries in Philadelphia, has been named sales director of the Philadelphia Art Alliance, and Michael Shaw of the *Inquirer* says that her appointment "augurs a more alert season for that organization."



Monsieur Mallet, Civil Engineer. JEAN-DOMINIQUE INGRES (Pencil Drawing)
Ingres was almost canonized in the Pantheon of Modernism

Ingres Considered This Drawing a Potboiler

WHEN MODERNISTS and conservatives get to arguing about good drawing the layman generally throws up his hands in resignation. Except when Ingres is brought into the discussion. With him there is no question; all agree. Ingres could draw.

During October the Chicago Art Institute is exhibiting as its "masterpiece of the month" a newly-acquired portrait drawing by the early 19th century French artist—a portrait of a French engineer who built bridges in Rome at the time Ingres was in the Eternal City, eagerly drinking its classical heritage. The artist, was at this time far more concerned with his mythological works than these portraits which he tossed off for a few francs each. He considered them "commercial art"—potboilers—but today they are considered penciled masterpieces.

Superficially, these drawings by Ingres seem thoroughly academic, observes Daniel Catton Rich in the Art Institute *Bulletin*, and the studies "doubtless pleased his sitters by looking exactly like them." Thus they fill the requirement of the most hide-bound conservative tastes. But beneath their strict resemblance to nature, the Chicago director points out that other quality which explains why Ingres, the seeming academic, is linked so often with the name of Picasso, the *bête noir* of academism, the arch modernist. It is that quality of "an over-powering interest in linear design."

This linear design is unusual in the portrait of Mallet. He is posed along the Po (which he spanned with a bridge still standing) and in the distance, in perspective, are the buildings that line the river, all in their proper place and represented unmistakably. The figure of the engineer is planted firmly on the ground, perfectly characterized and faithful

in likeness. All this is overlaid on a pattern, however, that interests the modernists. In its movement the pattern is strongly Baroque—an influence that Rome naturally exerted.

The line of the buildings is a rhythmic stepping down that goes diagonally across the paper and into the far distance. The perspective is exaggerated; these buildings do not actually extend as far distant as they do in the drawing. Against this background linear play, the solid figure of Mallet rises almost as a pyramid with its verticality emphasized by the horizontal lines of the building.

C. J. Bulliet of the Chicago *Daily News* recalls the memory of the threatened canonization of Ingres alongside El Greco in the pantheon of modernism: "Back to Ingres! The slogan all but gave rise to an 'ism' in Paris 'Modernist' circles in the middle 20's, when Picasso indulged in an 'Ingres' period. The Surrealists, however, were coming along headlong, and they diverted any immediate return to a 'classicism' of the Ingres type—'classicism' with flesh and blood.

"Ingres, were he alive, would probably be annoyed by Picasso's 'Ingres period' and by the disciples of Picasso in their attempt to claim him for 'Modernism.' His 'Sistine Chapel' was a sensation of the Paris Salon of 1814. It deviated so far from the rules and spirit of David, czar of current classicism, that the rising 'Romantics,' headed by Delacroix, promptly claimed him. Instead, of pleasing him, this made Ingres angry, and until his death in 1867, he regarded himself as classicist, successor to David.

"However, he couldn't prevent rebels from liking him. Degas was his warm admirer, and so was Gauguin before Picasso."



*Flood Detail: JON CORBINO
Suggests "the romantic reach of Delacroix"*

A Dramatic Corbino for San Diego

TO THE PERMANENT COLLECTION of the San Diego Fine Arts Academy have come several notable additions, ranging from Tang pottery and Siamese Buddhas to contemporary American paintings. First in importance, according to Reginald Poland, the director, is the Jon Corbino oil, *Flood Detail*, purchased from the Macbeth Galleries. The work of this young painter has been said to "suggest the romantic reach of Delacroix, the exuberance of Rubens."

From the three-month exhibition of Southern California art, the San Diego Fine Arts Society purchased Anna Katharine Skeeel's painting of an *Taos Family*, a decorative portrayal of Southwestern Indians. It was at this

exhibition that the popular prize, annually awarded by Martin B. Leisser, was voted to *Head of a Young Man* by Edith Catlin Phelps. A gift of Miss Carlotta Mabury, of San Francisco, is a water color still-life by the young Hollywood artist, James Couper Wright. In it is a suggestion of stained glass and its leads in an arbitrary division of color areas by dark neutral strokes.

Among noteworthy additions to the Oriental collections are nine Buddhas from Burma, Siam and Japan, coming to San Diego as a bequest from Mrs. Erskine J. Campbell; also pottery from the Han and Tang periods, acquired by purchase.

Duveen Suit Dropped

AFTER SEVERAL DELAYS caused by illness, a \$2,000,000 damage suit against Lord Duveen of Milbank, the world's most famous art dealer, brought by Carl W. Hamilton has been discontinued by Justice Salvatore A. Cotillo of New York City. Since the postponement last April, Justice Cotillo had urged council to settle the matter out of court; records submitted to him indicated a long-drawn out litigation as in any art suit. His decision to discontinue was on consent of both sides.

The action was based on the charge that Lord Duveen had induced art dealers and collectors to refrain from bidding on two Italian paintings owned by Mr. Hamilton at an auction in 1929, with the result that the pictures brought low prices. One picture is said to have later entered the collection of Mrs. John D. Rockefeller through the agency of Duveen Brothers.

The trial, which opened March 19, promised at first to stir the world-wide interest that attended the celebrated Hahn-Duveen suit over the Da Vinci *La Belle Ferronniere*. The plaintiff's bill of particulars charged Lord Duveen, and others acting in his interest, with influencing more than a score of collectors, including the late Andrew Mellon, Jules Bache, Edsel Ford, Helen Frick, William R. Hearst and Stevenson Scott. Isadore J. Kresel, representing Mr. Hamilton, submitted a transcript of

testimony given in 1936 by Hannah Counihan, who was connected with the Anderson Galleries in 1929, stating that Lord Duveen visited the galleries where the two pictures, a Piero Della Francesca and a Fra Filippo Lippi, were exhibited and said in an audible voice in the presence of 15 to 20 persons, "Ruined, ruined, retouched, no good, not worth anything."

Though often involved in large scale litigation due to disputed art valuation, Lord Duveen has been unusually fortunate. Some say that a mere shrug of the Duveen shoulder, a lifting of a quizzical eyebrow, can drop the sale value of an old master 50 per cent. In 1915 Edgar Gorner, an art dealer, sued Lord Duveen for \$500,000, alleging a spoiled sale of a K'ang Hsi vase because of a remark by the famed art dealer. In 1923 Joseph Demotte sued him for \$500,000 alleging he had declared a certain enamel a modern imitation of a Limoges piece. Demotte died before the case came to trial. Once again that fateful \$500,000 appeared in 1930, when Mrs. Andrée Hahn of Paris and Kansas City sued Lord Duveen for an aspersions allegedly made against the Da Vinci which she claimed she would have sold to the Kansas City Art Institute.

This last case came to trial, expert testimony was given on both sides, reporters had a field day—and the jury disagreed. A new trial was averted when the case was settled out of court.

She Sings Better

FOR THE BENEFIT of medical aid to China, a group of paintings by Gracie Allen have been placed on exhibition at the Julien Levy Galleries, New York, until October 4. There is an admission charge of 25 cents.

Gracie's pictures make masterpieces out of most of the child art exhibited in the Federal Art Galleries, but Gracie thinks there is something to them. Surrealistic, she says. Her *oeuvre* covers the whole range of human emotion from the deep psychological insight embodied in the canvas entitled *Gravity Gets a Body Scissors on Virtue As Night Falls Upside Down*, to the linear titillation in *Eyes Adrift as Sardines Wrench At Your Heart Strings*. All this is for the benefit of China.

Says Gracie: "There's no use hiding one's extraordinary talent under a bushel basket, even though George says that's where we should hide the pictures."

"I just decided I wanted to paint one day—and so I painted."

"Really, I was terribly surprised though when I discovered the paintings were Surrealistic. I only painted what popped into my head."

It is possible to leave the 25 cents for China at the admission desk without passing through the room where the pictures are.

Kokoschka: Nazi-Banned

The Nazi-banned art of Oscar Kokoschka is on exhibition at the Buchholz Gallery, New York, until October 12, and one of the most imposing of the oils is a portrait of the founder of the Nazi-dominated Republic of Czechoslovakia, the late Thomas G. Masaryk.

Kokoschka, Austrian-born, was at one time in high favor in Germany and he formerly served as instructor at the Prussian Academy of Arts. He left this post when the government banned works by Kathe Kollwitz and others. Kokoschka's own fervent expressionism soon came under the Hitler purge.

The show at the Buchholz Gallery includes oils and a large group of sanguine drawings. Among the former are works loaned by Dr. Valentiner, director of the Detroit Institute of Arts, and Elmer Rice, novelist. The show covers the past decade in the artist's career. "Kokoschka's earlier, more volcanic style," writes Howard Devree in the *New York Times*, "has given way to a somewhat flatter, and more lucent manner of brushwork in the examples shown, the restless spirit remaining, however, in such canvases as the *Market in Tunis* with its swirling color taking the place of more distinctly drawn forms." Figures and faces in the score of drawings in the show are "beautifully and individually presented."

The Project's Art Caravan

On the morning of Sept. 27 an art caravan departed from the headquarters of the WPA Federal Art Project in New York City on a state-wide tour. The truck carries three small exhibitions, and Judson Smith, who is in charge, will give lectures.

The caravan is in the interests of a program to establish community art centers in cities and towns outside New York. Mrs. Audrey McMahon, assistant to national director Holger Cahill, is developing this art center program with the hope that it will spread art appreciation to the rural sections of the state. The centers are operated jointly by the Federal Art Project and sponsoring committees of local citizens, which raise funds for the expenses other than that of teaching and administrative staff, supplied by the project.

The Art Digest

Looking Forward

THE Art Alliance of Philadelphia, looking backward at the age of 23 and looking forward to a season that promises to be its most enterprising and successful, introduces itself once again with a declaration that bears repeating—it is confident and litesome:

"Things never happen the same way twice!" Thank goodness, or monotony would be epidemic: 'History repeats itself.' True. But the old saws do not agree. Let us gaze into the crystal bowl and interpret them. The crystal globe is cloudy. We consult chicken livers, pork chins, stars, cards and palms. Still we cannot predict what to expect from the future.

"Dimly we hear a third proverb: 'To know the future, read the past.' Before us we spread out the record of the year gone by. Here are events and exhibitions that surely cannot happen the same way again. Monotony is beyond possibility. But that there will be events and exhibitions and gay good times is obvious even to the least occult. With such a standard the program makers are challenged to the utmost. But in this same record of the past year we read assurance of their abilities.

"Toss dream books aside; unfold and read this record of the past. Draw your own predictions for the future of the Art Alliance."

Leading the October schedule are two shows of particular interest to Philadelphians—a memorial exhibition of the work of Yarnall Abbott, late president of the Art Alliance; and a group display by three of the five painting Pinto brothers. Salvatore, Angelo and Biagio, with a combined age of less than ninety, are exhibiting, while the other two, Dominic and Joseph, are in Europe studying under the protection of Dr. Albert C. Barnes, as did the older trio. Both shows open Oct. 11.

Pearson Goes Rural

Ralph M. Pearson, pioneer in modern methods of art education and director of the Design Workshop, has moved the latter, headquarters for his direct mail course in art, to Van Houten Fields, West Nyack, N. Y., joining a cooperative, back-to-the-soil homestead group, the Van Houten Fields Association. Mr. Pearson will divide his time between the country and the city, and will give this year a course in "Experiencing Pictures" at the Central Branch of the Y.W.C.A., New York, and also a lecture course at the Rand School.

The courses by mail conducted by the 13-year-old Design Workshop are now in their third year and though started for the amateur, they are being taken by a large number of professionals. Five State Teachers Colleges through the country have based their art teaching program on the methods developed by Mr. Pearson. In February and March, at the request of the Society of Toledo Women Artists, he will conduct in Toledo a two-months lecture and working class course. This plan was initiated by a number of Toledo artists and art teachers who had been studying by mail.

Semicentennial Aptly Marked

A portrait of Prof. Thomas Scott Fiske by H. E. Ogden Campbell has been presented to the American Mathematical Society by a group of his admirers, the gift marking the Semicentennial of the Society, which he founded in 1888. The portrait will hang in Low Memorial Library at Columbia University, with which Prof. Fiske has been connected for fifty years, 35 of them as head of the College Entrance Examination Board. His is the sixth portrait by Mrs. Campbell to reach the University.

1st October, 1938



Morning Travelers: MILFORD ZORNES
Space and rhythm were major objectives

New York Critics See Zornes of California

MILFORD ZORNES' first New York one-man show is current in New York at the Walker Galleries, until Oct. 8. The young California watercolorist, pupil of another young California watercolorist, Millard Sheets, is already fairly well known to the metropolitan critics through his participation in eastern group shows. The current exhibition is the first opportunity, however, that the critics have had to see a representative group of Zornes' paintings.

They are uneven, writes Howard Devree in the *Times*, "some of the smaller ones being atmospheric, well organized and sure, while the larger ones run to postery effects with large and rather dead areas of wash. Among the highly successful small watercolors are the subtle beach impression on a lowering day, the beach scene with figures somewhat in the Russell Flint manner, and the *Creek at*

Edna in which the artist has managed water reflections individually and escaped the trite poetry so often attaching to such themes."

There is a highly professional air about his paintings," according to Carlyle Burrows, *Herald Tribune* critic, "and the water colors are discreet in keeping with his aim to eschew niggly detail and to achieve instead a broad and simple generalization.

"It requires large paper to tell this artist's story in his *San Fernando Mountains*, and the piece with clean-cut mountains and deer called *Morning Travelers*, since space and rhythm are evidently major objectives to be achieved here only with a free hand. All this works out with a perilous thinness sometimes, and an effect a trifle showy. These watercolors recall in some ways the work of Millard Sheets, another Californian, although they are not equipped with the emotional sweep."

Wired for Sound

CARL MILLES' newest sculpture will be "wired for sound." It is to be a monumental, polychrome carved wood group representing *Forest Life* and will be installed in the lobby of Time & Life Building, Rockefeller Center, New York. The sound, emerging from huge green fronds of foliage, will be the dulcet warble of a mechanical bird whose wings will flutter, too. The blithe spirit is to perform daily at high noon and at five in the afternoon.

The famous 63-year-old Swedish sculptor is now working on a plaster model of the group and it will be the first work from his hand to decorate a public building in New York. He recently completed a large *Indian God of Peace* for the St. Paul City Hall, and is working on another monumental group, the *Marriage of the Mississippi and the Missouri* for St. Louis. Milles came to this country in 1929 to teach and work at the Cranbrook Academy near Detroit where he is executing these sculptures.

The theme of forest life is inspired by the words of Goethe "where song is, Pause and listen; Evil people have no song." The dominating group is that of a man on horseback who has checked his horse and turned his

head to listen to the bird among the trees. This central group will be flanked on one side by a unicorn at attention and on the other side by a sleeping faun. The whole will be polychromed in green, grey and yellow with accents of bright red.

In marked contrast with the business atmosphere of Rockefeller Center, the symphony of a lush forest scene will incorporate color, form, sound and movement. The only other polychromed statue by the artist is in the entrance hall of the Nordiska Museet, Stockholm—an heroic figure of King Gustav Wasa.

The Goethe inscription, "Where song is, Pause and listen . . ." refers apparently to nothing specific in the Time & Life building, though Tin Pan Alley is not far away.

Grant's "Invitational"

The eighth annual invitation exhibition of paintings, prints and sculpture will open the new season at the Grant Studios, 175 Macdougall Street, New York, on Oct. 10. Continuing until Oct. 25, the exhibit will contain recent work by artists who have been regularly sponsored by the gallery during the past season, and will raise the curtain on Mrs. Marion Grant's plans for the months to come.



River Rouge Plant: CHARLES SHEELER. Lent by Whitney Museum

A Composite Picture of American Labor

HE MAY BE A surly picketer to the news-reel audience, a walking erg to the technocrats, another vote to some politician, a few dollars profit to an employer, or dynamite for the revolution to the "subversive influencer." To the nation's artists, however, the average American worker is a man among men, a creative producer, beauty amid dignity. Something, perhaps, he and his wife and children want him to be.

This was shown effectively last month in Baltimore where, at the behest of the local Federation of Labor, the Baltimore Museum held a "Labor in Art" exhibition. It was almost as if the workers themselves wanted to be reassured of the truth.

A large group of paintings, sculptures and prints was assembled from many collections and represented the cream of contemporary art that has been devoted to labor. The American worker that emerged compositely from these works of art was no erg, nor vote, nor dynamite. He was a directed, dignified force. The bulging deltoids and rippling biceps, the square jaw, luminous bronzed flesh flashing amid steel, pushing, pressing, extracting, building—this was the worker. Action, poised or dynamic, runs through the theme of nearly every work.

But the show was not restricted to those things the photographer might have given: type portraits of workmen and faithful depictions of interesting processes and methods. "Instead," writes A. D. Emmart in the catalogue, "they reveal the multifarious aspects of the influence of Labor as the artist has felt and experienced it; they represent the vision of a world that is conditioned, directly and indirectly, by the presence of Labor, its interests and its problems. Landscape, architecture and street scenes are painted with constant and inescapable references to Labor, and the very atmosphere and mood of the paintings can be understood only in terms of it."

In a congratulatory foreword, William Green, president of the A. F. of L., saw the show as a symbol of a new understanding of labor in the community, and a "great venture in work-

ers' education." "Perhaps," he writes, "they will see themselves and their jobs with new understanding simply because they see their own work idealized or interpreted by the artists."

Among the paintings included in the show were many nationally known pictures. Joe Jones' *Threshing* and Charles Sheeler's *River Rouge Plant* both show the influence of Labor on architecture—the typical Kansas grain elevator and the chaste geometric surfaces of factory architecture. In a series of sculptures by Max Kalish the ditch digger and steel worker becomes apotheosized. Both Reginald Marsh and Edward Laning were represented

Digger: MAX KALISH. Bulging deltoids and rippling biceps in bronze



by pictures of that famous street of workers, Manhattan's 14th Street. Harold Weston and Paul Sample and Jonas Lie showed the deep caverns in the face of the earth left by workers. Paul Meltner's familiar industrial scenes were included. Other artists celebrated the ranchers, postmen, printers, scrubwomen, fishermen, steel workers, waitresses, shoe shine boys and ten-cent-store girls.

Many of the prints and a few of the paintings date from former times. Seventeenth century Dutch, French and English prints, and the later works included in the show indicated the long history of Labor in Art. Even the fastidious Whistler celebrated workers at the forge, though they forge rather fastidiously. Monet, seemingly a far cry from Labor, is represented by a picture of stevedores bathed in a warm, impressionistic light. The most famous 19th century songster of the lowly worker, Millet, depicts peasants at their ennobling tasks in a series of etchings.

The rapport of Labor and Art, an outgrowth of the industrial revolution, began in the 19th century. Ruskin wrote volumes about the artist as worker and the economic importance of his happiness. William Morris was another whose writings showed a concern for the worker. The French commentators, Guys, Garavini, Daumier, Toulouse-Lautrec, and Van Gogh showed sympathy with labor, so did Courbet and the intellectual Seurat. In America, Winslow Homer and Thomas Eakins and later America's own commentators, the "Black Gang of 1908," all laid the foundation for the contemporary concern with the worker.

The present day artist has turned to labor, observed A. D. Emmart, "as the most dynamic element in his civilization."

W. P. A. Children

Demonstrations of art and craft work by child members of the Federal Art Projects was part of the art festival sponsored by the Public Use of Arts Committee on the Mall in New York's Central Park. About 25,000 children are enrolled in the W. P. A. art classes which are operated in New York in connection with schools, churches, settlement houses and hospitals.

England Beckons

FOR SEVERAL YEARS the Royal Academy in England has made overtures for an exhibition of American Art to be held in Burlington House, London. This desire was re-affirmed recently, according to Edward Alden Jewell in the *New York Times*, when, at a dinner in honor of the Carnegie International jurors, the British representative Sidney Lee read a letter addressed to Homer Saint-Gaudens from the Academy's secretary, W. R. Lamb.

The initiative for such a proposed show must come from a representative body of American experts who would also arrange to underwrite the entire cost. They would be free to make the selection and the show itself must be restricted to works by deceased artists. On this latter point, however, Mr. Lee indicated that debate would be in order.

The Dec. 1st, 1935, issue of *THE ART DIGEST* quoted a London dispatch to the *New York Times* in which Mr. Lamb made a similar overture stressing at that time, too, that the initiative must come from this side of the Atlantic. "We in the Academy," he was quoted as saying, "do not know just whom to get in touch with about an American exhibition and that is why we would like the Americans themselves to approach us."

Perhaps with the British gesture once more repeated American "initiative" will come out of its role of a shrinking violet hiding from the Royal Academy. America needs have no false pangs of modesty, for it was American initiative that helped found the Royal Academy and once presided over it in the person of Benjamin West. Besides the "mutual goodwill" such a show will have in "Anglo-American relationships," the exhibition of some Homers, Eakins, Ryders, Stuarts, and if possible, contemporary works, at Burlington House would automatically raise the monetary value of American art in the world market. Or is that getting too practical?

Arden's New Leaders

Mrs. Theodore Roosevelt, Jr. has become associate director of the Arden Gallery, New York, as part of the reorganization of the gallery and the Arden Studios resulting from the death of Mrs. James C. Rogerson, founder and director, last June. The announcement, made by Kendall Mussey, former associate of Mrs. Rogerson, states that the Arden Gallery will continue its program of exhibits of the fine arts, and will take over the garden appointments department from the Arden Studios, which is going out of business.

Although this is Mrs. Roosevelt's first professional venture in the art world, she has long been interested in art both as a creator of exquisite needlework and as a collector. During her husband's governorship of Puerto Rico and the Philippines, she worked to encourage the native art of the islands.

Mr. Mussey, her associate, is a graduate of the University of Michigan, where he studied architecture. Later in New York he studied at the New York School of Art and was then associated with the Tiffany Studios for some time. Contemporary American sculpture, for many years a primary interest of this gallery, will constitute the first exhibition in October under the new management.

Lapis Goes Punning

Due purely to financial reasons, P. Lapis Lazuli had a rather tough time this Summer, but being a philosopher at heart he postcarded the following pun to the editor: "As *THE ART DIGEST* goes, so goes the vacation."

1st October, 1938



Mr. and Mrs. I. N. Phelps Stokes:
JOHN SINGER SARGENT

Seven Feet of Sargent

A MAN who owned a Great Dane, two Sargent portraits for the price of one, a head wiped out and repainted nine times, and a tennis match in London back in the gay nineties are some of the lavender memories that linger about the latest work by Sargent to come to the Metropolitan Museum.

The picture, a portrait of Mr. and Mrs. I. N. Phelps Stokes bequeathed to the museum by the late Mrs. Stokes, is a seven-foot-high canvas that rivals in area the famous *Wyndham Sisters* and *Madame X* already owned by the Metropolitan. It was begun in London 41 years ago and was originally intended to be a portrait of Mrs. Stokes in evening dress. Thorough the course of unusual

events it wound up as a double portrait of Mr. and Mrs. Stokes in sport clothes.

The first three sittings went off as scheduled: Mrs. Stokes arrived on time in evening dress, Mr. Sargent was in high form, painting with his well known zest. Mrs. Stokes was late for the fourth sitting, however, and when she did arrive, it was breathlessly, for she had come fresh from a tennis game and was dressed in the dashing attire of a Gibson Girl—long starched white skirt, tailored blouse, and the black bow tie.

The painter was so impressed with her loveliness as a sportswoman that he thereupon decided to paint Mrs. Stokes in this costume, with her hand resting on the head of a great Dane. He knew a man who owned one.

Work began afresh and more sittings followed. But the artist had difficulty in getting the face exactly as he wanted it. Nine times he painted it and by the ninth time he caught the expression he wanted. Sargent then sent for the Great Dane. By this time the man with the dog had moved, disappeared, and this necessitated another change in the topography of the canvas.

Meanwhile, the young lady's husband, I. N. Phelps Stokes, who is the head of the New York City Art Commission at the present time, had applied to Sargent to have his portrait painted and had been informed that he would have to take his place at the end of a long waiting list. Seeing an opportunity to have his portrait painted immediately and at no cost, the young man volunteered to stand in for the Great Dane. Sargent agreed and in Mrs. Stokes' hand he placed a sailer straw and in the background, Master Stokes. Thus the finished work.

The painting hung in the Brooklyn Museum for 11 years, having been sent there in 1927 when Mr. and Mrs. Stokes moved to a new apartment. Seven-foot canvases made for great town houses do not fit in New York apartments. Cliff dwelling in Manhattan calls for a scaling down in size of everything. Great Danes and seven-foot canvases must go.

Haven for Tired Heels

Speaking of functionalism, the State of North Carolina building at the New York World's Fair will have a cotton flooring, as a substitute for rugs and carpets. The experiment will serve two purposes: illustrate one of the new uses to which the white staple is being adapted in North Carolina, and provide surcease for the foot-weary sightseers.

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Yoshitsune on Gojo Bridge: ICHIRYUSAI HIROSHIGE
The swashbuckling Benkei is not far away

When Hiroshige Turned His Genius to Fans

AN UNUSUAL EXHIBIT of Hiroshige prints made for adorning fans has been placed on view at the Art Institute of Chicago through October. The collection, loaned by Charles H. Chandler of Evanston, is a rarity: an exhibition of fan prints has never before been held in this country. Hiroshige, Japan's great print maker, designed these between the years 1830 and 1858.

Fans have much more importance in Japan than they do in this nation of air conditioners and electric whirlwind makers. In addition to the universal use to cool one's face in humid weather, the Japanese fans are used in most ceremonies, in dances and stage productions, and warriors have used them to direct troop movements.

The fifty prints loaned by Mr. Chandler represent an almost unknown phase of Ichir-

yusai Hiroshige's work and very few remain, since the life of a paper fan is highly precarious. There are two types of fans, the folding *ogi* and the stiff *uchiwa*. The artist, who was so fond of doing series of prints, did a set for the fans, also—*Eight Views of Edo*.

Toward the latter part of his life, Hiroshige did several designs using the human figure such as the one reproduced here. The subject of this print, Yoshitsune, is the greatest of all Japanese historic heroes, a twelfth century knight who became a brilliant swordsman and who vanquished the swashbuckling Benkei in combat at Gojo Bridge. In the print, the lad's armor is hidden under an enveloping veil and in the fog Benkei is no doubt lingering, ready to challenge the young hero in order to add one more sword to his gallery of 999 already captured.

Mrs. Louis Stern Dies

Mrs. Louis E. Stern, for the past seven years director of the Milch Galleries, New York, passed away September 9 at her home in New York after a short illness. She was 38 years old. She is survived by her husband, Louis E. Stern, prominent New Jersey lawyer and a well known collector of prints and rare books.

Mrs. Stern studied art in Chicago at the Art Institute and in Paris as a young girl,

and became acquainted at that time with a large number of American and foreign artists. She acquired a rare discrimination and taste for art during these years and she assembled a small, but exceptional art collection of her own. As director of the Milch Galleries Mrs. Stern brought her talent more closely to the field of American art and gave her early encouragement and friendship to many better known contemporary painters.

Adds Six Instructors

With the addition of a half dozen new instructors to meet the increased enrollment, the New York School of Applied Design for Women will open its 47th annual Fall session on October 3. The school, devoted exclusively to women, was founded in 1892 by Mrs. Dunlap Hopkins and has trained thousands of young women in textile design, fashion illustration, advertising art, interior architecture and decorative design.

The new faculty members are Anthony Sisti, life class; Emil C. Fischer, antique class; Adolph Treidler, advertising and decorative design; Marguerite de Bliqui, rendering; and Mrs. Edgar White Burrill, librarian.

Ah! That Ivory Tower

REACTIONS to the Federal Art Project exhibition at the Chicago Art Institute, as clothed in the intimate raiment of "letters to the editor," have been many and diverse, with here and there a kernel of common sense to add a note of real value to the mass of praise and condemnation. Both Eleanor Jewett of the *Tribune* (conservative) and C. J. Bulliet of the *Daily News* (modernist) found grain as well as chaff in their mail bags.

From an art lover in Wisconsin, Miss Jewett received her most "pertinent and illogical" letter. This art lover wrote that the critic was "altogether too hostile to the enterprise" and asked why she did not write up the work of such artists as William Schwartz whose paintings "she and her husband had followed for many years with deep interest." And in that last clause was hidden the grain.

"Unwittingly," writes Miss Jewett, "she hit there upon the fact which irks us in connection with W.P.A. art as it is developed in the Middle West. If she had bought Mr. Schwartz's pictures instead of 'following them with interest,' would Mr. Schwartz have had to turn to the government for protection? Numerous other readers of this column have expressed similar views, but in no case has one of them, to our knowledge, backed their interest with money.

"It seems to us as though the W.P.A. art exhibition is a monument to the futility of culture in these United States and that where culture really lives is where painters and sculptors are still up against the problem: When do we eat?"

"Instead of 'following with interest' the work of those men and women who have found protection under the alphabetical wing, how much better it would be for American art if those who pretend an interest in it were to buy today and tomorrow and the next day the work of those artists which appeal to them."

Bulliet Is Upbraided

One of Bulliet's most controversial "vox-pop" items was a letter from a stalwart admirer of Stalin, who upbraided him for both his adverse criticism of W.P.A. and for linking up the names of Hitler and Stalin as enervating influences on art. "Only a demagogue without a vestige of cultural conscience dares to mention such persons as Stalin and Hitler in one breath."

Ignoring personal attack, Bulliet quotes the letter in part: "When art was the 'art of Bohemia,' and the dwellers in the ivory towers were encouraged and fostered by sick intellectualism and a nouveau riche suddenly grown art-minded you seemed to be in your glory. Art principles and art credos loosely kicked around hurt no one, merely serving as a garnish at drunken parties in the parlors of Bohemia.

"Art today is quite different. The American artist has come of age. He has climbed down from the pinnacle of art for art's sake, which netted him nothing but cheap gin and starvation, and gone out upon the broad path of life. He has realized that he is flesh and blood of all the people, and what concerns him as well. He has grown tired of exchanging his art for buttons. Since that occurred, and especially since a good many of the artists have organized into a union, your rage has known no bounds." Then Bulliet:

Not a Craft Union

"The 'union,' as it flourishes in Chicago and in New York, it may be explained again, can scarcely call itself a 'craft' union, but is an outgrowth of the old John Reed clubs of both cities and has not forgotten the John Reed ideals. Which would be all right, were it not

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for the fact that the 'inner circle' worries more about 'world democracy' than about art, and seeks to have all the artists in America join them in their worrying. Hence my correspondent's annoyance over the coupling of the names of Stalin and Hitler.

Two Sore Boils

"The extracts here printed, serve to explain the excitement over the W.P.A. show. There are two factors involved, quite apart from art, the economical and the political, both as sensitive as a sore boil.

"In America now, the New Deal is paying dollars to the artists in millions. At one time, it is said, as many as 80 per cent of New York's artists were on the 'projects.' Consequently a W.P.A. show must be reckoned a show in which the artists must be regarded as having justified the enormous expenditure of government money. An adverse criticism is bound to draw the savage fire of the artists themselves and their friends.

"As for 'politics,' it is not only the 'politics' of New Deal Democrats versus hopeful Republicans, but a deadly clash of 'isms' imported from Europe. The struggle of Nazism against Communism is even more acute in 'intellectual' circles here than that of America's two major parties, and the 'art' controversies come bitterly within the scope. A few noisy 'reds' and their numerous 'pink' sympathizers add more than a dash of 'local color' and there is a tinge of Nazi 'brown.'

"Sometimes some of us long to climb back into the 'ivory tower.' There is something quaintly appealing about the idea that art has something to do with ideals."

A Visit with Ryder

As I entered the little two-windowed den—Mr. Ryder lighting the gas jet which could not even pride itself on having a globe—my eye met a great disorder of canvases of a peculiar dark turbid tone, lying about in every possible position, amidst a heap of rubbish and a few pieces of old, rickety, dusty furniture covered with clothes, old magazines and papers, boxes, plaster casts, a collection of odds and ends of cord and twine neatly rolled up, etc.—everything spotted with lumps of hard, dry color and varnish. I involuntarily had to think of a dump in which street urchins might search for hidden treasures.

Mr. Ryder began to show me some of his half-finished pictures, and I was carried away into a fairyland of imaginative landscapes, ultramarine skies and seas, and mellow, yellowish lights, peopled by beings that seemed to be all poetic fancy and soul . . . Perhaps my impulsive nature, the extraordinary hour, the gaslight's hectic glare o'er the lapis-lazuli spots of his canvases may explain a good deal of the enchantment I felt on that evening. One thing is sure, that my first visit to Ryder was one of those hours never to be forgotten.

—SADAKICHI HARTMANN,
A History of American Art

"Pictures on Exhibit"

Pictures on Exhibit, the pocket-sized art magazine edited by Charles Z. Offin, resumes regular publication in October. It was not issued during July, August and September.

Mr. Offin also resumes his weekly broadcasts on current art shows the evening of Oct. 6 over station WQXR. The broadcasts this season are being given at 9:45 p. m. Mr. Offin generally interviews some prominent artist on each of these broadcasts, in addition to commenting on the various exhibitions. Last season many hundreds of letters were received in response to these talks.

1st October, 1938



*The Mississippi in Time of Peace: CURRIER & IVES
In the Hartshorne-McCann Sale*

Currier & Ives Prints Appear at Auction

CURRIER & IVES lithographs will form an important sale at the Plaza Art Galleries, New York, the evening of Oct. 6, when the collections of Mr. Douglas Hartshorne and the late C. V. McCann will be dispersed. These collections, which will be placed on public view on Oct. 2, are notable because all the prints are in fine condition and beautiful coloring, and to Currier & Ives collectors should provide fruitful prospecting.

Included are the Durrie masterpieces, *New England Winter Scene* and *American Farm Scene No. 4 (Winter)*, both large folios. Other

large folios are views of cities and towns such as *The Hudson Highland from Peekskill*, *View of the Hudson*, and the complete set of four *American Country Life*. Among the choice small folios are Winter scenes, such as *Frozen Up*, and such views as *Hyde Park and Fountain and Park Place, New York*.

An interesting group of sporting subjects embraces such horse prints as *The Flying Dutchman* and *Voltigeur*, and the rare *Duck Shooting*, Fanny Palmer's most famous sporting print. There are many other large, medium and small folios which rarely appear.

Metropolitan Lectures

THE METROPOLITAN MUSEUM may be one of the large city museums without an attached art school, but its *Lecture Program* for the first half of the coming season reads like a university catalogue. There are lecture courses, most of them free, on nearly all branches of art, free gallery talks and free surveys of the museum's collections, and courses on art techniques, color and design—too long to recount in this space.

Free courses on Prints and Printmakers and on Medieval Sculpture are held Saturday mornings; lectures for the deaf who read by lip, and special lectures, on Saturday afternoons. Sunday afternoon, in addition to gallery talks, offers special lectures and an excellent course on Color and Design. Miss Grace Cornell gives a lecture series Tuesday mornings on Color Study and one on Interior Decoration Tuesday afternoons. Wednesday, a full day, offers in the morning "Art in the Near East," Textiles, and in the afternoon, American Cabinetmakers, French and English Cabinetmakers, and Egyptian Art. Classic mythology is studied Thursday morning, and in the afternoon another course in design and color. There are many other lectures scheduled

for museum members, teachers, children, high school students and others.

The lecture program is issued twice during the season in bulletin form, and copies will be sent free to those addressing Hugh Elliott, director of education work, Metropolitan Museum, 81st Street and 5th Avenue, New York.

"Art Work" Dies at Birth

The spiral-bound *Art Work*, the magazine which succeeded *Art Front* as the leftish organ when the Artists Union affiliated with the C. I. O. under the title United American Artists, lived but one issue. A letter from the publishers states: "It is with regret that we now inform you that *Art Work*, due to circumstances unforeseen, has been obliged to suspend. Confronted at this time with many organizational problems, the United American Artists find it necessary to curtail temporarily this part of their program."

There is need in the field for a magazine of *Art Work's* type and the regret expressed must be double-edged. It is to be hoped that the choice of the word *temporarily* was not without sound foundation, and that the magazine will stage an early "come back."

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Under the Hammer At Parke-Bernet

OPENING a full Autumn schedule that will embrace dispersals of the Hearst and Van Sweringen collections, the Parke-Bernet Galleries of New York will sell on Oct. 13, 14 and 15 property from the estate of the late Ormond G. Smith, removed from his country residence, "Stepping Stones," on Long Island. This collection includes a large group of English and Italian decorated furniture from the 18th century—notably Queen Anne lacquered pieces and Venetian painted chairs, tables and commodes.

An important feature of the collection is the number of Louis XVI gold boxes with inset miniatures, among them one from the famous James A. Garland collection. Georgian silver, 18th century tapestries, Chinese single color and decorated porcelain (Ch'ing Dynasty), Oriental rugs and English and French engravings also appear.

Erskine Hewitt Collection

Later, on Oct. 18, 19, 20, 21 and 22, the Erskine Hewitt art collection will be sold. This brings to the block one of the most important collections of American miniatures to be offered in years, together with notable Early American paintings, drawings, historical busts, furniture, bibelots and decorations.

Son of Abram Hewitt, a former Mayor of New York, and grandson of Peter Cooper, inventor and founder of Cooper Union, Mr. Hewitt by reason of his family background came naturally by an interest in the American historical objects which form the bulk of his collection. Of exceptional interest among the miniatures, which number 225, are several portraits of Lafayette; a number of Washington, one by James Peale which came directly from the Peale family; and one by Robert Field, formerly the property of Augustine Washington.

The group of Early American paintings and drawings embraces five Sharples pastels, including a portrait of George Washington. Special interest attaches to a drawing by Major John Andre of Peggy Shippen, wife of Benedict Arnold, whose treachery has just been forgiven by the Saratoga Chapter of the Daughters of the American Revolution.

A small but very rare group of pewter includes an important 42-piece service of plates and dishes once the property of Washington. It was originally owned by General Braddock, and at his death in 1755, Washington, who served under him, obtained it and carried it in subsequent campaigns. Among the porcelains of historical interest are four dishes and a plate which were formerly owned by Bush-

Historic China Plate from Mount Vernon,
Owned by Six Generations of Washingtons.
In Hewitt Sale



George II Silver Tea Kettle: ALEXANDER JOHNSTON (1759-60). In Hewitt Sale

rod Washington, Justice of the Supreme Court, who inherited Mount Vernon from his uncle, General Washington, and who in turn, bequeathed them to his nephew, George Corbin Washington, great-grandfather of William Lannier Washington. Noteworthy among the Georgian and early American silver is a George II tea kettle by Alexander Johnston of London.

Other items of historical interest: a miniature of Lafayette set in a finger ring, a snuff box presented to Andrew Jackson by Lafayette, a gold-mounted cane given by Washington to "Mad" Anthony Wayne, and a small cabinet with mirrored doors made by Peter Cooper (1791-1883).

Hearst and Van Sweringen

As the great American collectors of the past drop out one by one, the seal of finality to their careers is most often affixed from the rostrum of the auction room—those who do not make the generous gesture of bequeathing their accumulated treasures to the people. Lately in the news are the approaching dispersals of two other collections formed by three of the more romantic captains of industry, the Van Sweringen brothers and William Randolph Hearst.

The 3,000 objects gathered by the late O. P. and M. J. Van Sweringen to beautify their large Colonial mansion near Cleveland will be sold on the premises Oct. 25, 26 and 27 by the Parke-Bernet Galleries of New York. The brothers, for many years almost fabulous figures in the field of railroad finance, collected early American furniture and decorations, pewter, Staffordshire porcelains, glass, silver and fine books. One of the most interesting portions of the sale will be the contents of their "Dickens Room," including miniature Staffordshire figures of Dickens characters, first editions of Dickens works, and other items intimately connected with the great English novelist. M. J. Van Sweringen died in 1935, his brother eleven months later.

The dates for the public dispersal of items from the William Randolph Hearst art collections have also been announced by the Parke-Bernet Galleries. Autographs and manuscripts will be sold at the galleries the evenings of Nov. 16 and 17. The large collection of Staffordshire porcelains, one of the earlier outlets for Hearst's overpowering desire to own, will be sold the afternoons of Nov. 17 and 18. Furniture, silver, and other items will go under the hammer at later dates, as the gradual breaking-up of the "empire" continues.

The Art Digest

Antiques Exposition

THE NEW YORK ANTIQUES EXPOSITION which has been, since its inception in the Spring of 1929, the focal point for antique dealers and collectors from all parts of the country, will celebrate its tenth anniversary with appropriate ceremonies in the ballrooms of the Hotel Commodore, New York, between Oct. 10 and 14.

More than 120 dealers from London, New York and eighteen states have already planned to exhibit a collection of antiques which promises to be one of the most varied and colorful yet assembled. The ever-increasing group of antique collectors will be assured of a greater abundance of fine silver, both American and English, a spectacular collection of early dolls, an unusually comprehensive collection of early clocks, American and continental pewter, and a wide assortment of every type of fine early American furniture and objects of art.

L. W. MacFarland, who managed the show last Spring, and George W. Harper, who is returning after a leave of absence during the last show and who was the original organizer and permanent manager of the Exposition, are running the present show in collaboration.

West of the Mississippi

[Continued from page 5]

in terms of today. There is no sadness at the ancients' dereliction, no sentiment, no moral, and full attention is focussed boldly upon Susanna and her dismay. The agitated nervousness of the erstwhile respectable deacons is a minor movement, and the distant Missouri church less minor.

Clarity and directness pervades a number of the landscapes and particularly the *Lonely Town*, by Tom Lea. This, a patternistic theme on level stratas, level Pueblo house-tops, a levelled sun, and the jagged back-drop of mountains, is objective and modern. Frank Mechau's familiar *Last of the Wild Horses* is similarly clear and expansive and clean in its delineation, if only slightly less abstract. Again, optically-deceiving desert air is breathed on the canvas, *Jackrabbits*, by Otis Dozier. The alert creatures, so admirably adapted to fast prairie locomotion with their kangaroo-like hind legs (which kick with force), are a study in stilled lightning.

These are all characteristics of the west. Some of the paintings, however, could conceivably have been painted in a Paris atelier under the influence of the Paris moderns and in this group belongs certainly the portrait, *Retrospection*, by Carl G. Nelson, as well as many others.

Following is the list of exhibitors to this show, which after being seen at Denver and at the Whitney Museum, will tour the Eastern cities:

ARIZONA: Lew Davis, Mark Voris.
CALIFORNIA: Jane Berlindina, Tom Craig, Phil Dike, Dorothy Duncan, William A. Gaw, Clarence E. Hinkle, Everett Gee Jackson, Lucien Labaudt, Eric Loran, Daniel Lutz, Caroline Martin, Fletcher Martin, Barso Miller, Willard Naab, Warren Newcombe, Paul Sample, Millard Sheets, Farwell Taylor, Milford Zornes.
COLORADO: Jennie Magafan, Frank Mechau, Archie Musick, Boardman Robinson, John E. Thompson, Eugene Trentham.
IOWA: Carl G. Nelson.
KANSAS: Albert Bloch, John Steuart Curry, Karl Mattern, Henry Varnum Poor.
MISSOURI: Lawrence Adams, Thomas Hart Benton, Joe Jones, John De Martelly, Joseph Meert, Frederick Shane, James Baare Turnbull.
NEBRASKA: Dale Nichols.
NEW MEXICO: Kenneth Adams, Emil Biettram, Dorothy Brett, Pedro Cervantes, Russell Cowles, Andrew Dasburg, McHarg Davenport, Randall Davey, Ward Lockwood, Loren Mozley, B. J. O. Nordfeldt, John Sloan, Cady Wells.
OREGON: David McCoah.
TEXAS: Otis Dozier, Alexandre Hogue, Tom Lea, Everett Spruce.
UTAH: Lynn Fausett.

1st October, 1938

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Exhibition from October 15

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HORATIO WALKER (1858-1938)

Horatio Walker

HORATIO WALKER, Canadian painter famed
for his peasant scenes, died at his home near
Quebec, Sept. 27, at the age of 80. His wife,
the former Miss Jeanette Pretty, is ill in To-
ronto; their children died several years ago.

Mr. Walker was closely associated with
New York artists and was a member of the
National Academy and the National Institute
of Arts and Letters. He was born in Listowel,
Ont., in 1858, two years after the arrival of
his parents from England. He studied paint-
ing in Toronto and then came to the United
States, opening a studio in New York when
he was twenty years old. The rural Canadian
countryside had made such an impression on
him as a boy that he went back for several
years on sketching trips and finally settled in
Canada. His first picture from Quebec won a
\$300 prize at the annual exhibition of the
American Water Color Society exhibition. From
that time the painter enjoyed a steady
market for years, and one of his pictures once
sold for \$18,000. His work hangs in the prin-
cipal galleries in America, including the Met-
ropolitan Museum, the Carnegie Institute, the
National Gallery, and the Corcoran Gallery.

At his home and studio on the Isle d'Or-
leans, in the St. Lawrence River just below
Quebec, Walker painted the Canadian peas-
ant, the "habitant," with a feeling that was
akin to the work of Millet. The farmers were
his models and, at their daily tasks of driv-
ing the oxen, milking the cows, and gathering
faggots, Walker found his own set of univer-
sals: man, animals and nature. He loved par-
ticularly hogs, for "they seemed to him artistic
and beautiful," writes Frederic Newlin Price
in an eloquent monograph on the artist.

"One day Walker came to New York," Price
continues, "He was long on pork, but no one
would buy his pigs until in an exhibition he
sold one. It brought him seventy-five dollars,
this picture of a pig. What matters it if a
little later it was sold on Fifth Avenue for
four thousand dollars. Soon he sold pictures
of French-Canadian peasants, peasants out of
days gone by, Normans of centuries ago. The
peasants and his animals—these are Walker's
art immortal. They speak of a time when even
a match was unknown. There were no art
schools but, as Walker says, 'You can teach
the trade; art can't be taught.'"

Torrey-Hohoff Move

Torrey-Hohoff, active in the field of art
as publicity agents for several years, have
moved to new offices, 150 East 40th Street.

American-Anderson

FOLLOWING several weeks of refurbishing
its building both inside and out, the American
Art Association-Anderson Galleries of New
York, will open its auction season the after-
noons of Oct. 7 and 8 when heirlooms, early
American furniture, paintings and decorations,
the property of Mrs. H. L. Palmer Powers will
be sold. Removed from Mrs. Powers' resi-
dences at Springfield, Mass., and Watch Hill,
Rhode Island, the heirlooms and other objects
break for the first time their association with
a family of marked historical prominence,
every branch of which springs from a founder
or early settler of New England, among whom
were William Pynchon, Richard Sykes, Henry
Champion, Daniel Hendrick and their many
descendants.

American and English "Firsts"

On Oct. 12 and 13, American and English
first editions, standard sets, art and press
books and a few sporting items, from the li-
braries of Louis I. Haber, treasurer of the
Grolier Club, U. P. Hendrick, horticultural
expert of Geneva (N. Y.), and Edmund C.
Wendt will be sold. Well represented in the
sale are "firsts" by Sheridan, Cooper (*Last
of the Mohicans*), Whittier (first issue of
Snow Bound), Longfellow, Stevenson, Gals-
worthy, Laurence Housman, Harte, Conrad,
Clemens, Hawthorne, O'Neill and Wells.

Stiegel Glass and Hooked Rugs

The afternoon of Oct. 15 there will be sold
at these galleries Americana, comprising his-
torical and Ohio Stiegel flasks and bottles
collected by the late H. Bradford Richmond,
early hooked rugs collected along the New
England coast by James L. Hutchinson, and
a small group of American furniture. Ranging
in color from emerald, olive and sea green to
oxblood and golden amber, the collection of
American glass, the result of many years of
personal search, presents a comprehensive sur-
vey. Pitkin flasks and those of Ohio Stiegel
type are well represented, with rare specimens
of the latter type to be found in the aqua-
marine swirled chestnut flasks.

Of historical interest are Washington, eagle,
Masonic and railroad flasks and bottles, in-
cluding a proof specimen amber green "Rail-
road Lowel" half-pint flask. There are a num-
ber of calabash-shaped bottles, among them
an emerald green "Jenny Lind" example, rare
in this color. Notable for its beautiful color-
ing is an 8-inch claret-colored flask, the color
rising from deep claret into faint amethyst.

Part III of Bishop Library

One of the "highlights" of the auction calen-
dar last season was the dispersal of parts I
and II of the world famous Cortlandt F. Bish-
op library, realizing the surprisingly high total
of \$535,220. Sometime this November Part III
will also go under the hammer at the Ameri-
can-Anderson Galleries, the dates to be an-
nounced later. Comprising the letters R-Z,
Part III contains approximately 600 catalogue
items, and the names found among the noble
examples of early printing and the master-
pieces of literature, binding and illustration
add further brilliance to the roster formed by
the previous sections, in which was illumi-
nated the magnificent hoardings of one of the
world's most celebrated rare book collectors.

Gone With the Wind

Lois Bartlett Tracy had a one-man show
hanging in the town of Contoocook, N. H.,
when the hurricane hit. They are gone now,
but the most tragic part of it all is that one
of the canvases had been sold and the money
was being held for the delivery of the paint-
ing. (Peyt: please do not caption this item
"Gone With the Wind.")

The Art Digest



Turbulent Days: A. MARK DATZ

Datz's Bronx

PAINTINGS of the Bronx by A. Mark Datz are on view at the Georgette Passedoit Gallery, New York, until October 15 in the first show by this artist in three years. Richly laden with sonorous reds and browns, these new canvases have a mellow display, the individual quality that has marked the artist's work since it was first shown in New York.

The Bronx is that part of New York City where the urban meets the rural and the two intermingle incongruously and anachronistically. Datz plays up this quality, catching thus the most essential aspect: the sweep of a field between the vista of city apartment dwellings; the trees, the people and their architecturally wondrous apartments. The current strife of many an artist is embodied in the picture, *Turbulent Days*, in which the artist is depicted as not so far from the madding crowd, only a rooftop away, engaged in a Michelangelesque struggle with himself. If the content is obvious and the nude figure less than a Michelangelo, the background cityscape with its receding cubes is unusually successful.

Datz's genuine feeling for human emotions is subtly expressed in the casual subject of a group of nuns before a stone image in a convent yard in the Bronx. This canvas, *Devotional*, shows the black robed figures genuflecting in pious sincerity before the figure while in the foreground are two young lovers sitting on a park bench, quietly engrossed in each other's company: a contemporary artist's version of the classic theme, Sacred and Profane Love.

Baltimore Experiments

The Baltimore Museum, embarked on a new policy in which the public itself may request the type of exhibitions it wants, is indulging in experimental publicity. At the recent "Labor in Art" exhibition a ballot was furnished all visitors to test what they liked and did not like about the show. Also, a free postcard was furnished, which the museum promised to mail, and visitors were invited to use the cards for any purpose whatsoever.

On the back of the card a Max Kalish laborer was reproduced. Messages ran all the way from "staggeringly flattering" testimonials to anxious notes from vacationing housewives to their husbands. This postcard idea was first used at the famous Army Show.

1st October, 1938

Lathrop Drowns

WASHED OVERBOARD from his yacht, "The Witch," during the fury of last month's northern hurricane, William Langston Lathrop, American painter, was given up as dead by his family when they learned that an unsuccessful attempt was made by a sailor friend to rescue the artist at Montauk Point, Long Island. He was 79 years old.

Lathrop and his yacht (mostly Lathrop built) were inseparable and he was often out of touch with his family for days as he cruised along the coast in "The Witch." When last heard from, the yacht was riding at anchor off Montauk Point. The hurricane, sweeping across Long Island raised havoc at this point and, as later reported by Buck Anderson whose own boat was anchored alongside "The Witch," the two men attempted to launch a dinghy to reach shore during the height of the storm. A huge wave swept Lathrop overboard and Anderson, clinging to part of the ship's railing, eventually reached land.

The artist was born in Warren, Ill., in 1859, and he lived most of his artistic life in the artist's colony at New Hope, Pennsylvania, along the Delaware River. The story of his early life, recounted years ago in the *International Studio*, by Frederic Newlin Price, is an unusual story of a young American finding himself. The young man set out for New York in 1874, found a job in a printing office, and then won an appointment to Annapolis. Mathematics, which has ended many another Annapolis career, soon ended Lathrop's and he returned to New York, penniless, to take work as a printer's devil. It was his "winter of discontent," and though he grew two inches, he lost ten pounds for lack of enough to eat.

Young Lathrop kept up the sketching he had always done, however, and managed to get some of his work placed in *Century* and *Harpers* and to do some experimenting in etching. Soon he was able to sell more of his etchings and then finally he took his grand tour of Europe. On his return, printmaking had been vulgarized out of decent existence and the artist struck his stride as a watercolorist and oil painter. He lived in New York, rooming with Twitchman and in close friendship with Ryder. Finally he settled in New Hope.

Lathrop won during his lifetime a large array of medals and honors. The late James Huneker once said of one of his pictures, "The simplest material, the most modest appeal, yet saturated with emotion."

Wright Dissents Again

The "pet peeve" of Frank Lloyd Wright, famous architect, is the skyscraper. Addressing the Manhattan Chapter of the National Association of Real Estate Boards recently, Mr. Wright termed them "the most abominable of man's inventions" and expressed pity for those who have to live in New York City, "the most provincial of all provinces." During the course of his speech which was laced with typical Wrightian derision, he also took a jab at the government's slum clearance projects as merely "transferring of slums from the body to the soul."

"If the new technology is to be a blessing and not a curse," Wright continued, "Americans must realize that building an overgrown metropolis is not needed. What is needed is to get ground under our feet." Wright believes that a building must literally grow out of the earth, must be organically functional. One often wishes that the government would turn over to him one of its slum clearance projects, together with a few million maverick dollars, and let him do as he pleases.

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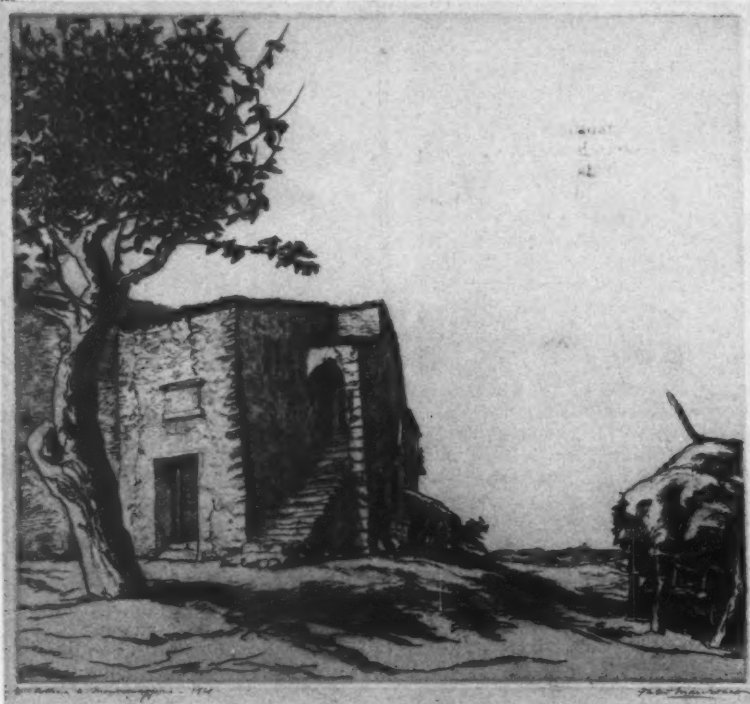
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TRAVELING EXHIBITIONS

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THE PRINT MAKERS: OLD AND NEW



*The Farm of the Mussolini Family: FABIO MAURONER (Etching)
Purchased from the Venice Biennial*

Where Il Duce Once Walked Bare-Foot

UNLIKE the exhibition of American paintings in Paris this Summer, the group of American prints picked by John Taylor Arms for the Venice Biennial appears to have been well received. Comments have been favorable, and an American was included among the four prints purchased from the exhibition by the Confederazione Fascista degli Industriali (which seems to be a grand council for the regulation of all Italian industry). The purchases are *Beauce* by Louis Josef Soulas (French), *Mountain Landscape* by Victor Surbek (Swiss), *Hooping the Wheel* by Albert Barker (American) and *The Farm of the Mussolini Family* by Fabio Mauroner (Italian). Where they will be placed is not reported.

Mauroner in a letter to his American publisher, Mrs. Charles Whitmore of the Print Corner, speaks highly of the American print section in the Biennial. "This very clever selection," he wrote, "gives a splendid and complete idea of what your etchers have done and can do, and . . . we are very proud and glad to have such a beautiful American graphic section."

Mauroner has for some time been well known to print lovers on this side of the Atlantic: he is a member of the Chicago Society of Etchers and the California Print Makers, and in his recent impressions uses exclusively an American ink. He is known chiefly for his sympathetic portraits of Italian country side, the stately Venetian palazzi, the quiet stretches of lagoon, the clustering hill-towns of Central Italy and the sunny vineyards and magnificent old trees of his native Friuli. His work, a natural development in the old Italian tradition, may be seen in public collections in widely scattered parts of the

world, Paris, Tokio, Belgrade, Chicago, Baltimore, London and Washington.

By curious coincidence the careers of Barker and Mauroner have been coupled repeatedly in the past: they were successive gold medalists at the California Print Makers' International in 1935 and 1936, Barker winning with the same print that was purchased at Venice; again, Barker, through Mauroner's interest, has had a lithograph acquired by the Uffizi Gallery. The two have never met.

Italy's King Buys Arms

King Vittorio Emanuele of Italy purchased the etching, *La Bella Venezia* by John Taylor Arms, noted American etcher, from the Venice Biennial Exhibition and has presented it to the Modern Museum of Venice, where the artist will be permanently represented. Erwin S. Barrie, Commissioner of the United States Section of the Biennial, made public a letter from Antonio Maraini, Secretary-General:

"His Majesty, the King and Emperor, has been pleased to visit the 21st International Exhibition. I beg to inform you that this engraving by John Taylor Arms is among the works chosen. I am glad to congratulate you on this honorable distinction reserved for an artist of your country."

La Bella Venezia was made by Arms when he visited Italy in 1930 and is one of a series of eight Venetian architectural scenes. It is for his depictions of architectural beauty, especially Gothic churches and other time-enobled structures, that Arms is best known. Mrs. Arms in *The Romance of Fine Prints* said of this print: "The crumbling stones fairly cry out with the vivid details of the romantic story of the centuries."

Gens De Justice

A RARE and probably unique treat for New York print lovers has been arranged for the entire month of October at the M. A. McDonald print gallery with the showing of the whole series of Daumier's great caricatures, *Les Gens de Justice*. (See cover of this issue.)

This series, lampooning the shyster lawyers, the crooked judges, the brutality of badly administered law in Paris, was published in the famous journal, *Charivari*, appearing much like those cartoons of Roland Kirby and "Ding," published in today's papers. The extreme rarity of any complete series is due to the fact that the prints have been so eagerly sought after by collectors from all over the world, and particularly by Paris lawyers and judges—the very targets of these sharp darts.

Over a period of three years, *Charivari* carried 38 lithographs in the *Les Gens de Justice* series, and each of these as published on newspaper is included in the McDonald display along with impressions, published by Aubert, on fine paper. According to Loys Delteil in his monumental work, *Les Peintres-Graveurs Illustres*, (11 volumes devoted to reproduction of 4,000 Daumier prints), there were 41 in the entire series, but only one impression each is known to exist of the last two, numbers 40 and 41.

In *Les Gens de Justice* Daumier used the brief experience he had with French law courts as a messenger boy and process server. He saw the shyster lawyers doing their clients out of everything; he saw the gross, fatted judges nodding in sleep before the tearful pleading of some wretched miscreant; he saw the wolves under the sheeps clothing of the black robes of justice. Government, justice, humanity were crying for some one like Daumier and destiny reached out as she does once in a century or so, picked the proper man from its shelf of immortals, and planted Daumier in the France of Louis Philippe.

Like all good publications the crusading *Charivari* was not a prosperous paper and Daumier got only between forty and fifty francs for the caricatures. But this kept him alive most of his life (nearly 3,000 having been purchased by *Charivari*), and when he was an old man the painter Corot added more than a cubit to his own stature by providing a cottage for the blind Daumier. And official France, too, made at least a gesture, providing a tiny pension for the old man.

Still Aloof

The Print Room of the New York Public Library continues to explain aloofness, or tries to, in its exhibition of "Artists of Aloofness" (room 321). In room 316 there remain on view recent acquisitions to the print collection offering much of varied interest to the visitor. Even during the hot Summer months "attendance was gratifying" as many came to puzzle over the question "what is aloofness."

Confounding the Experts

Radiography, the examination of old masters under the scientific scrutiny of X-ray and ultra-violet ray, is now in full operation, according to H. Granville Fell, writing in the *Connoisseur*, and, "if fraught with some dangers and opening new problems, will certainly confound many so-called experts in old paintings. Even experienced scholars will often be found wanting. What matters it, so long as the field of knowledge is being enlarged?"

THE PRINT MAKERS: OLD AND NEW



*Disaster of War: GEORGES ROUAULT
(Etching and Various Other Media)*

Master of Black

ON MAY 27, 1871, after the departure of the victorious German army from France, an extreme revolutionary government (the Commune) established itself in Paris and when it could not hold the governmental reins, its enthusiasts indulged in such reprisals as bombing the Tuilleries and pulling down the Vendôme column.

A stray shell shot during these disorders struck a private house in the Bellville section of Paris and an expectant mother was thrown out of her bed. She was moved to the basement of the house and there gave birth to Georges Rouault.

Rouault is now an old man, but his artistic life since that moment has been a sort of self-inflicted journey through the Stations of the Cross. Contemporary social and political problems of the day never stirred him, he has been lost in the anguish of Catholic theology and the timeless suffering of man, and as far as his art was concerned, the refusal of the public to accept it in his early days served only to fan these fires the more fiercely for, as he believes, the artist in apparent retreat "still has the last word."

Rouault is primarily a painter, but print-making has been an important medium with him, too, and through the month of October the Museum of Modern Art has assembled the first comprehensive showing of his graphic work in America. Nearly 150 etchings, lithographs, wood-engravings (after Rouault), comprise the show; nearly half are in color.

The prints smoulder with the same fire that burns in the paintings and the same stylistic characterizations are evident in both. Outstanding in this is, of course, the heavyhanded, almost weary, abstract quality that has been so much an influence of his apprenticeship to a stained glass maker. Rouault disliked that work but it has been one of the most fruitful sources of his style. The other outstanding quality, derived strangely enough from the old fashioned Saloner, Gustav Moreau, is individualism. In one of the most tender friendships in the history of art, Rouault clung to Moreau and his advice that Rouault should find himself within himself.

Rouault found no popular acceptance, and

success was something tantamount to disgust with him. Shortly before the war he went to Vollard and contracted to sell a large part of his artistic production to the wily French dealer, who at this time was producing special portfolios of artists. From that time on, Rouault did most of his graphic work.

The prints are done with the same contempt for conventional methods as his paintings show. In the latter he piles everything onto one canvas: oil, watercolor, tempera, gouache, pastel and India ink. In making his etchings Rouault uses the burin, roulette, rasp, emery paper and all the acids of a printmaker. "They give me a copper plate and I just dig in," he is reported to have said. In wood-engraving Rouault collaborates with Aubert, the great technician in this art who also made many of Picasso's wood-engravings.

In appreciation of these prints the author of the catalogue forward writes: "There have been many masters of black-and-white, it may be said that there has never been so great a master of black alone."

Art in the Stock Yards

The nation's first art school devoted exclusively to animal painting has just been established, and, appropriately enough, right in the famous Union Stock Yards, Chicago, where there is more livestock per square acre than any other place in the world.

The school is under the direction of Mrs. Eugenie F. Glaman, artist whose paintings and etchings of animals are well known, and former ranchwoman who supplemented her experience riding the range with an art training at the Chicago Art Institute and specialized work with two European animaliers, Frank Calderon of London, and Emanuel Fremiet of Paris. Commenting on the new school, C. J. Bulliet, critic for the Chicago Daily News writes: "Her paintings and etchings of sheep, cows, hogs, horses and dogs reveal a passionate love for her 'models' unique in contemporary American art."

Classes open at the new Glaman School September 19 at the Exchange Building, Union Stock Yards, Chicago. Classwork from living animals of all domestic breeds will be supplemented by lectures on anatomy, and sketching trips will be made to the Zoo.

Taylor's New Post

Henry White Taylor has been appointed director of the Clearwater Art Museum, the young municipal art gallery on the west coast of Florida. Because of his acceptance of the Clearwater post, Mr. Taylor, who last season was the spirited editor of the now revamped Philadelphia *Art News*, has resigned from the presidency of the Fellowship of the Pennsylvania Academy.

Clearwater is on the neck of the Pinellas Peninsula which forms Tampa Bay and is the center of a prosperous group of communities up and down the coast. It has a winter population of 25,000 (reduced in Summer to 10,000). The museum is operated by the Clearwater Art Association of which the well known collector and painter, Georgine Shillard Smith, is president. The program under Mr. Taylor will include exhibitions, lectures and art classes, co-ordinated with the local schools. Among the exhibitions will be an invited show of contemporary oil painting. Two years ago the museum sold \$7,000 worth of painting from a similar show to private collectors.

DAUMIER

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LITHOGRAPHS

of

Les Gens de Justice

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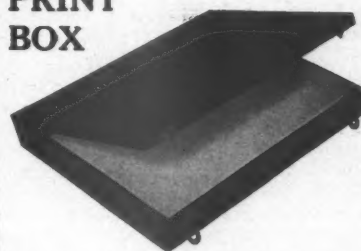
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What Price Art?

A VETERAN ART DEALER, one who should know, was approached by the editor of THE ART DIGEST to ascertain the present status of the Old Master market, the relative position of paintings and prices, past, present and future, and that perennial question "Is art a safe investment?" Though he prefers anonymity, this dealer's opinions are printed below:

"In the business of buying and selling fine paintings by the Old Masters, experts classify them according to quality, condition, period of the artist's work, and many other qualifications; a Rembrandt may be classed as 'a \$100,000 picture,' while another, for good reasons, be classed 'a \$35,000 picture'. A Reynolds may be classed as 'a 20,000 painting,' while a second Reynolds will be judged 'a \$7,500 painting'—and so on. As they judge quality, so they appraise the selling value of a painting; then, in order to make a profit, the dealer must buy under the appraised selling value. After purchase, the dealer must be prepared to carry the painting until a buyer is found, which may take months or a year or more. He has confidence in his investment, knowing that unlike stocks, or the price of wheat, cotton, oil or steel, the actual value of a genuine and fine old masterpiece does not fluctuate, and for definite reasons its value holds.

Why Prices Fluctuate

"One will immediately say, 'Then why do picture prices fluctuate?' The answer is simple. Prices—not values—of old masterpieces do go down during periods of lessened demand in adverse times, because dealers must finally make sacrifices in order to pay their expenses, and estates and private owners must also often sell at a sacrifice in order to pay taxes or meet other commitments. But, just as surely, prices recover when normal times are reached and renewed demand once more causes competition; and again paintings bring their full value. In times of prosperity there have been many lively battles between dealers and private collectors and museums to secure a lone Rembrandt, Franz Hals or Titian which has appeared on the market; and all are familiar with the keen competition among buyers to secure a fine example by any of the lesser Old Masters. Demand in any field of scarcity drives prices upward, but when surplus succeeds scarcity, prices recede; however, in the field of Old Masters, the surplus factor cannot be applied because there are not sufficient fine examples available to affect the market.

"It is incontestable that for a hundred years and more, in spite of passing crises, wars and panics—though prices of fine old masterpieces have often dropped, when the adverse period has passed, their former prices have soon been reached and higher price levels established, thereby increasing values. It is part of the inevitable history of the fine old masterworks that their prices have increased immediately there has been the slightest demand, as demand causes scarcity of outstanding examples. And this has taken place in the past, when certain conditions were very different to those that exist today. What is this difference? In former years, the majority of old paintings sold came back into the market again and again, through death of the owners, and only those absorbed by the then comparatively few museums were permanently taken out of the market.

Removed from the Market

"It was a continuous cycle of dealers' buying and selling, then the auction room. There was truth in the old oft repeated saying, 'Someone is always selling, so there will always be paintings', but surely no one today will believe in that old logic when they exam-

ine the facts. They will then agree that the available supply of fine old masterpieces must be diminishing steadily, when they see not only the old established museums, but the numerous new museums as well, all buying—quietly taking advantage of the current low picture market. (And those paintings can never come into the market again.) Furthermore, great private collections are rarely today thrown on the market, as they used to be. Witness the great number of rare old paintings that have been absorbed by such collectors as the Morgans, H. C. Frick, Henry E. Huntington, Mrs. Gardner of Boston, Benjamin Altman, Michael Friedsam, Andrew Mellon, Mr. Bache, Mr. Samuel Kress, and many others. (And those paintings can never come into circulation again.) To those masterpieces must be added the numerous examples contained in the many present collections which have been deeded to institutions, or are destined eventually to be bequeathed to the public. (They also will never come into the market.) Further, the growing number of single gifts and bequests to museums and universities add to the vast number of old masterpieces that can never again be offered for sale.

"It may also be well noted that present-day knowledge makes it a simple matter to detect the large numbers of spurious Old Masters which have fortified the art market for years; their elimination is also reducing the number of available paintings bearing the names of the famous old painters, at the same time adding to the rarity and value of genuine, fine old masterworks.

Results of Inevitable Scarcity

"Consideration of these facts will leave little doubt that the supply of genuine and fine works by the Old Masters must, before long, reach virtually the vanishing point; then indeed (and before) one will see as yet unheard of high prices, forced by the keen competition between ultra-wealthy connoisseurs and the financially powerful museums of this country and Europe. For the same reasons, the best examples by the lesser Old Masters will command high prices.

"What will be the outcome of the inevitable scarcity and consequent competition between the great buying powers? Will buyers in general, content themselves with acquiring the remaining mediocre and questionable old paintings which are unwanted by connoisseurs? Or will they seek contentment with contemporary art? Or will there be such a revolution in the perspective of the coming generations, among those who prefer the art of the Old Masters, that they will surround themselves with color-process reproductions of their favorite masterpieces in the great public collections of the world?

"Whatever may be the outcome, the definitely approaching era of scarcity of fine old masterworks will be good for those families who are fortunate enough to own rare examples."



Archaic Greek Head:
ISLAND MARBLE, 510 B.C.

Aged 2,400 Years

AN ARCHAIC GREEK HEAD, believed to have come from Attica and to be contemporary with some of the Acropolis Maidens—in other words to date from about 510 B. C.—is the latest important acquisition to be made by the William Rockhill Nelson Gallery of Kansas City. Kansas City is in the same state with St. Louis but as yet nobody has hatched a controversy such as greeted the lodgment of a 2,400 year old Egyptian bronze cat in the art museum of the latter city. Maybe it is because the Greek is more welcome than the Egyptian, or, more probably, because no price was made public.

The Nelson Gallery's head is slightly under life size, and is of white Island marble, which now has a warm, reddish tone. There are traces of red pigment still on the hair, and there is a hole on top of the head for the insertion of a bronze spike to keep birds from alighting on the figure (the Greeks evidently had a solution for one of the gravest problems that face men like Park Commissioner Robert Moses).

The spike would indicate that the head comes from a standing nude male figure of the "Apollo" or "Kouros" type which was perhaps set up as a votive offering in an open sanctuary.

The head, purchased from Dr. Jacob Hirsch, is one of the finest examples in America from its period, a moment when there are still some traces of archaism and before the defeat of the Persians resulted in "the outburst of exaltation which produced the perfection of Phidias."

Havana Interludes

Scenes in and about Havana (with Sloppy Joe's place refreshingly missing) comprise the subject matter of Miss Bert Warter's one man show at the Argent Galleries, New York, until Oct. 15. The artist, born in Austria, is self-taught in her favorite medium, watercolor.

The natives in the market place, shoe shine boys, craftsmen, and harbor scenes interest Miss Warter most, and her love for brilliant color finds the tropical scene a challenging subject. The pictures are all assembled under the casual heading, Havana Interludes, unpretentious and fresh.

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The Field of American Art Education

Why Revert?

SKILL or ideas, and the relative premium that should be put on each in art education seems to be one of the pressing problem of the day. Anton Van Derek presented a strong case for the supremacy of originality of ideas in a letter published in the August issue of THE ART DIGEST. From Grosse Point, Michigan, the painter, Irving R. Bacon takes exception in another letter. This is an age, he argues, of culture and education so why revert to the primitive?

"To begin with," writes Mr. Bacon, "the vagaries of childhood as expressed in many ways in their play and which so fascinate fond parents and interested adults are but stages in the child's development. As the child gains intelligence these expressions vanish to be followed by more serious efforts. What good is self expression, deemed so valuable in the development of the child, if it is discontinued and forgotten?"

"I have seen instructors at teacher conventions rave over yards and yards of daubing done by children, calling attention to rhythm, design, color combinations, and other artistic effects. These they compared with primitive art work—and what does that prove? Are we not living in an age of culture, of higher education, in which primitive methods are obsolete? Why start a child in art on the same basis as primitive man when the advantages of thousands of years of experience are at hand?"

"All children should be taught how to draw so that they can develop the ability to sketch out descriptions and ideas. Their eyes should be trained to judge plumb and level, perspective and proportion, balance of space, uniformity of line and lettering, composition; to recognize color harmony and good taste in arrangement, and to detect a breach of natural laws. All these things have been learned by experience. Why ask the child to waste time trying to discover them when they can be taught? A child should be taught in writing to form letters and numbers correctly and neatly. This must be done painstakingly and slowly at first, thus is legibility impressed on the child mind. Speed and style develop later."

"Making a good picture requires more than a skillful hand and good material and tools—it requires knowledge. Carl Marr said to me one day during criticism when I complained about not having the right kind of brush to get a certain effect, 'It wouldn't make any difference to a man like Holbein whether he had a camel's hair brush or a broom.'"

Carrying his point still further, Mr. Bacon

calls for formal education before training in art. Though he does not mention it, the fact has become increasingly noticeable that the young artists of today are hardly ever graduates of college, and often enough not even high school graduates.

"I believe parents having children with an aptitude for art," Mr. Bacon continues, "often take the art training of their children too seriously. I always tell such people not to neglect school education for the sake of developing drawing; that the best time to take up art seriously is after a student has finished his formal education. A student with such a background has a clear advantage over the one who has sacrificed everything for art. The creative instinct is inherent—only some have it. I'm sure no amount of technical training will destroy it."

"The successful artist must be ingenious, inventive and have plenty of imagination. Children possessing such traits are always seeking means of expression. I'm sure that teaching the child how to express his ideas skillfully will not in any way stultify his creative instincts. I therefore advise parents to send their children where they will get instruction from teachers having academic training, capable of establishing the fundamentals of art firmly in the student's mind rather than to encourage them in making misshapen, grotesquely proportioned and ugly things. If some of the monstrosities eulogized in modern art were found roaming the streets, they very properly would be confined to mental institutions or relegated to the circus side shows."

Silz Comes from Europe

Recently Arthur Silz, prominent German painter, followed the example of many of his fellow artists and came to America. He is now busy arranging his first American one-man show, at the Hudson D. Walker Gallery in December, and organizing a class for individual instruction in painting and drawing. Mr. Silz, who looks back upon a thorough art training in European art centers (Berlin, Munich and Paris), does not believe in academic formulas, but thinks that "the creative mind always looks for untrodden ways of expression."

Rabinovitch Requirements

This year's annual catalogue of the Rabinovitch School and Workshop of Art Photography—always a forthright piece of literature—lists two new courses beginning in October at the New York school. General alertness and an intelligence "above the mental age of seven" are the entrance requirements.

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Arthur Lee to Teach

ARTHUR LEE, one of America's leading sculptors and one who has been best described as "an artist's artist," has opened a drawing school at 1931 Broadway, New York. Believing that drawing as a fine art is the most spontaneous expression of an artist, he feels that it should not be relegated to the role of mere sketching as a preliminary to the subsequent painting or sculpture. It deserves the distinction of consideration as a medium apart. This and the belief that an artist can only learn from the nude are the motives behind the establishment of this school. Morning classes are now open, with evening classes planned in a few weeks.

Lee phrases his artistic credo as follows: "As an artist, I believe in the enduring virtues of design, drawing, living form, rhythm and proportion. I prefer the intense animal reliefs of the Assyrian artist to all the anonymous sculpture of Egypt. I prefer the sculpture of Greece to that of the Romans, and the Renaissance to our own time. I believe in Greek art, Michelangelo, Shakespeare and Beethoven; in other words, I believe in the strongest spiritual values."

Besides eight years of study in Paris and in America under Kenyon Cox and George B. Bridgman, Lee has travelled extensively in Europe, zig-zagging from Copenhagen to Athens. Among his many awards are the Gold Medal in San Francisco (1916), the Widener Gold Medal (1924), the Philadelphia \$500 prize for *Rhythm* (1928), and the Saltus Medal (1937). He was a Guggenheim Fellow in 1930. For several years Lee has been one of the most popular instructors on the faculty of the Art Students League.

Archipenko Expands

Backed by the success of last season, Alexander Archipenko has decided to expand his art school in Chicago, adding courses that will bring it into alignment with the current trend of "trinitarianism" among architects, sculptors and painters. In addition to the classes in sculpture, painting and drawing which he conducted last year, Archipenko, one of the nation's ranking sculptors, will offer courses in applied design and architecture. George Keck, Chicago architect, will head the classes in architecture.

"For the applied arts," Archipenko writes, "the same principles of teaching will be used as in all my previous schools. Students will immediately create models and do their research in esthetical quality and new style. The students will learn to design and execute models for every kind of objects for industrial purposes, everything from an ash tray to a skyscraper. At the end of the semester an exhibition will be organized to show the objects to manufacturers."

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John Herron Grows

Edward Brucker and John M. King have joined the faculty of the John Herron Art School, according to an announcement of the director, Donald M. Mattison. Brucker who comes to Indianapolis from a teaching position at the Cleveland School of Art, will hold classes in composition, portrait painting, and life drawing. King, who will continue his connection with the Dayton Art Institute, will be a part-time instructor, teaching still life.

As an extension to the regular curriculum, Eliot O'Hara will return to conduct intensive classes in the technique of water color for four weeks in October. So popular were O'Hara's classes at John Herron last season that his return is almost in the nature of a "command performance."

The beginning of the 1938-1939 season at John Herron will have an *ave atque vale* touch, as the student body stages a farewell to two of its alumni, Harry Davis, Jr., 1938 winner of the Prix de Rome in painting, and Robert Weaver, 1937 Chaloner Prize winner. They will sail for Rome where they will meet a third classmate, Clifford Jones, who won the Prix de Rome in 1936.

Derujinsky Plus Simkhovitch

A school for the teaching of painting and sculpture "through modern methods" has been opened by Gleb Derujinsky in association with Simka Simkhovitch at the former's studio in New York. Derujinsky, who for nine years has taught sculpture at the Beaux Arts Institute of Design and instructed at Sarah Lawrence College, has developed what he calls "a new approach to art instruction, bringing the student into contact with modern requirements."

Besides learning modern technique of modeling, woodcarving and cutting in stone, pupils will be kept informed of competitions and projects sponsored by the government. This, says Derujinsky, "is an essential aspect of modern art careers since the decoration of public buildings has become an important element in our national life."

Derujinsky was born in Russia and graduated from the Petrograd Fine Arts Academy in 1917—just before the deluge. Simkhovitch is also Russian and a graduate of the Petrograd Academy.

Master Institute Instructors

The Master Institute of the United Arts, New York, announces the following new members to the faculty of the Art Department: Annot, Rudolph Jacobi, and Ethel Katz (painting and drawing), Frank Eliscu (sculpture), Carl Link (life and costume), Mihri de Rassim (portraiture), R. Rhana and David Laurier (illustration), and Ellen Ket-tunen (children's dept.).

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art October 5-24: Paintings by Lillian Gent, Peter Hurd, Saul Schary and Carl Sprinchorn.

ANDOVER, MASS.
Addison Gallery To November 6: Work by Charles and Maurice Prendergast.

ATHENS, TENN.
Tennessee Wesleyan College October 1-15: 16th Circuit Exhibition of Southern States Art League.

ATLANTA, GA.
Carnegie Library To October 20: Steel Plant Pastels by Frank Hartley Anderson.

BALTIMORE, MD.
Museum of Art October 8-31: Distinguished Buildings in America since 1910.

Maryland Institute To October 15:
Summer Exhibition of Students Work.

BIRMINGHAM, ALA.
Birmingham Art Club October 1-14: *Aqua - Chromatic Exhibition of Watercolors.*

BOSTON, MASS.
Public Library October: Birmingham Art Club Non-Jury Show.

BUFFALO, N. Y.
Albright Art Gallery October: Four Modern Architectural Exhibitions.

CHICAGO, ILL.
Art Institute To October 9: Work by the Federal Art Project of Illinois.

Chicago Galleries Assn. October 1-22:
Work by Wm. R. Hollingsworth, Jr., Hilda Boettcher and Nell Walker Warner.

Katharine Kuh Galleries October:
Work by Kandinsky, Jaulensky and Man Ray.

CINCINNATI, O.
Museum of Art October 1-30: 45th Annual Exhibition of American Art.

CLEVELAND, O.
Museum of Art October 3-31: Drawings from Collection of Sir Robert Witt.

COLLEGE STATION, TEX.
A. & M. College October 1-15: *Aqua-Chromatic Exhibition of Watercolors.*

COLORADO SPRINGS, COLO.
Fine Arts Center October: Exhibition of Cut-outs from Walt Disney's "Snow White."

DALLAS, TEX.
Museum of Fine Arts October 2-30: *British Portraits, October 2-23: Texan Competitive Exhibition.*

Robinson Galleries To October 15:
Paintings by Charles C. Curran, N. A.

DAYTON, O.
Art Institute October: Old Master Drawings.

FILLMORE, CAL.
Artists' Barn To October 23: Paintings by Robert Clunie, Prints by Lewis C. Ryan.

GARDEN CITY, N. Y.
James Papalia Galleries To October 8: *Watercolors and Drawings by Joseph W. Goltinkin.*

HAGERSTOWN, MD.
Washington County Museum of Fine Arts October: *Selected Paintings from the Singer Collection.*

HONOLULU, HAWAII
Nickerson Galleries October: *Hawaiian Prints and Paintings.*

HOUSTON, TEX.
Museum of Fine Arts October 9-30: *13th Annual Salon of Photography.*

INDIANAPOLIS, IND.
John Herron Art Institute October: *Pictorial Photographs.*

KANSAS CITY, MO.
Art Institute October 2-30: *Water-*

colors by Barse Miller. Memorial Exhibition of works by Lowell I. Balcom.

LAWRENCE, KAN.
Thayer Museum of Art October: *Paintings by Eugene Higgins.*

LOS ANGELES, CAL.
Foundation of Western Art October: *San Francisco Regional Painters.*

LOUISVILLE, KY.
Speed Memorial Museum October 2-30: *Watercolors by Cleveland Artists.*

MANCHESTER, VT.
Currier Gallery of Art October: *Oils and Watercolors by Russell Corbin. Work by Members of Manchester Institute of Art.*

MILLS COLLEGE, CAL.
Art Gallery To October 23: *Watercolors and Drawings by Belinda Tebbs.*

MILWAUKEE, WISC.
Art Institute October: *Collection presented to Univ. of Wisconsin by Ambassador Joseph Davies.*

MINNEAPOLIS, MINN.
Institute of Arts October: *Drawings from the DeLaitre Memorial Collection.*

University of Minnesota Gallery October:
Oil, Watercolors, and Drawings by Karl Schmidt-Rottluff.

MONTCLAIR, N. J.
Museum of Art October 5-23: *Paintings by John Follinsbee, Jon Corbino, Ivan Olinaky and Waldo Peirce.*

MONTGOMERY, ALA.
Museum of Fine Arts October: *Venetian Paintings from Samuel H. Kress Collection.*

MUSKEGON, MICH.
Hackley Art Gallery October: *Watercolors by Millard Sheets. Sculpture by Gaston Lachaise and Mahonri Young.*

NEWARK, N. J.
Cooperative Gallery October 2-22: *Paintings by Maxwell Simpson.*

NEW HOPE, PA.
Boxwood Studio October 2-31: *Paintings by Fern I. Coppedge.*

NEW ORLEANS, LA.
Isaac Delgado Museum of Art October: *Bronzes and Prints by Edgar Degas.*

NEW YORK, N. Y.
American Artists School Gallery (113 W. 14) To October 8: *Entries in Annual Open Scholarship Competition.*

Argent Galleries (42 W. 57) Oc-
tober 2-15: *Cuban Interlude by Bert Warter.*

Arista Gallery (30 Lexington) Oc-
tober: *Rare Facsimile Reproduction of Work of Toulouse-Lautrec.*

Art Students League (215 W. 57)
To October 8: *Instructors Work.*

Artists Gallery (33 W. 8) October
2-17: *"Seeing Art Through the Eye."*

Buchholz Gallery (32 E. 57) To
October 12: *Paintings and Drawings by Oskar Kokoschka.*

Contemporary Arts (38 W. 57)
October 3-22: *Paintings by A. J. Stromsted; also "Nocturnes."*

Decorators Club Gallery (745 Fifth)
To October 11: *Children's Exhibition.*

Delphic Studios (44 W. 56) To
October 9: *Watercolors by Henriette Adlerblum.*

Downtown Gallery (113 W. 13)
October: *Paintings and Sculpture by 32 Americans.*

Durand-Ruel Galleries (12 E. 57)
To October 22: *Paintings by Guillaumin.*

F.A.R. Gallery (19 E. 61) October:
75 Original Lithographs by H. Daumier.

Federal Art Gallery. (225 W. 57)
To October 11: 200 Photographs by Photographic Division, Federal Art Project, N. Y. C.

Ferragil Galleries (63 E. 57) To
October 9: *Drawings by Charles Cagle. To October 16: Early American Portraits and Landscapes. To October 30: Recent Works by M. Elizabeth Price.*

Grant Studios (175 Macdougall)
October: *Eighth Annual Invitation Exhibition.*

Frederick Keppel & Co. (71 E. 57)
October: *Modern Prints.*

Kleemann Galleries (38 E. 57) Oc-
tober: *Kathe Kollwitz.*

Kraushaar Art Galleries (730 Fifth)
To October 22: *American and French Paintings.*

John Levy Galleries (1 E. 57)
October: *Old Masters.*

Julien Levy Gallery (15 E. 57)
October 4-18: *Paintings by Honore Palmer, Jr.*

Macbeth Galleries (11 E. 57) Oc-
tober 4-24: *Paintings by 14 Contemporary Americans.*

Guy Mayer Gallery (41 E. 57)
October: *Contemporary Prints.*

M. A. McDonald (665 Fifth) Oc-
tober: *Damier Lithographs.*

Mercury Galleries (4 E. 8) Oc-
tober: *Work of Americans.*

Metropolitan Museum (5th at 82)
October: *Italian Baroque Prints.*

Midtown Galleries (605 Madison)
October 4-17: *Paintings by Aliza Peirce.*

Milch Galleries (108 W. 57) Oc-
tober: *Selected American Paintings.*

Montross Gallery (785 Fifth) Oc-
tober 3-15: *Paintings of Southwest by Latta Kinger.*

Morgan Gallery (37 W. 57) To
October 15: *Paintings by Victor De Pauw.*

Morton Galleries (130 W. 57) To
October 9: *Annual Watercolor Exhibition. October 10-22: Water-*

color by Elinor Goodridge.

Municipal Art Galleries (3 E. 67)
October 5-23: *Paintings and Prints by Resident New York Artists.*

Museum of City of New York (5th
at 103) To October 31: *Photographs "Faces of the City" by John Albok.*

Museum of Modern Art (14 W. 49)
To October 29: *Photographs by Walker Evans and Prints by Rouault.*

Arthur U. Newton (11 E. 57)
October: *Old and Modern Masters.*

Park Art Gallery (48 E. 50) Oc-
tober: *Prints and Paintings.*

Passedoit Gallery (121 E. 57) To
October 15: *Paintings by A. Mark Datz.*

Peris Gallery (32 E. 58) To Oc-
tober 22: *"The School of Paris."*

Frank Rehn Gallery (683 Fifth)
October 3-15: *Work by Late Robert B. Harshe.*

Riverside Museum (310 Riverside)
October 1-30: *Permanent Collection.*

Schaeffer Gallery (63 E. 57) Oc-
tober: *Paintings by Old Masters.*

Schneider-Gabriel Galleries (71 E. 57) October: Watercolors by Joseph Pennell. Old Masters, English Portraits.

E. & A. Silberman Gallery (32 E. 57) October: 17th & 18th Century Paintings.

Marie Serner Galleries (9 E. 57)
October 10-22: *Sculpture by Margo Allen.*

Studio Guild Galleries (730 Fifth)
October 3-15: *Paintings by Celine Baekeland.*

Vendome Galleries (339 W. 57)
October 1-15: *One-man Show by Hildegard Hamilton.*

Hudson D. Walker Galleries (38 E. 57) October 3-22: Watercolors by Stuyvesant Van Veen.

Walker Galleries (108 E. 57) To
October 8: *Watercolors by Milford Zornes.*

Whitney Museum (10 W. 8) To
October 9: *Selection from Permanent Collection.*

Howard Young Gallery (1 E. 57)
October: *Old Masters.*

NORFOLK, VA.
Museum of Arts & Sciences October 2-23: *Woodcuts by H. D. Vollmer.*

OAKLAND, CAL.
Oakland Art Gallery October 2-30:

Annual Exhibition of Watercolors, Pastels, Drawings and Prints.

OSHKOSH, WISC.
Public Museum October: *Fox River Valley Artists.*

PHILADELPHIA, PA.
Art Alliance To October 9: *Annual Art Teachers. October 3-16: Water-*

colors by Marion H. Cohee, Virginia Bates, Dillmore and Florence Standish Whiting.

Print Club October 3-20: Prints
by Paul Landacre. *Prints and Drawings by Edmund Blampied.*

PITTSBURGH, PA.
Carnegie Institute October 13 thru December 4: *1938 International Exhibition of Paintings.*

PORTLAND, ME.
L. D. M. Sweat Memorial Art Museum To October 23: *Paintings by Henry Strater.*

PORTLAND, ORE.
Art Museum To October 18: *Paintings by Max Beckmann.*

PROVIDENCE, R. I.
Art Club October 11-23: *Paintings by Bertha Noyes.*

RICHMOND, VA.
Museum of Fine Arts October 1-15: *Virginia Artist Series No. 1. Aura Mercer Dunlop.*

ROCKFORD, ILL.
Butler Art Gallery October: *Selected Paintings by Artists on Chicago's Federal Art Project.*

SACRAMENTO, CAL.
California State Library October: *Lithographs by John A. Brandon.*

ST. LOUIS, MO.
City Art Museum October: *English Mezzotints of 19th & 19th Centuries.*

ST. PAUL, MINN.
School of Art To October 7: *Modern Primitives of Paris.*

SAN ANTONIO, TEX.
Witte Memorial Museum To October 12: *Watercolors by Eleanor Ross.*

SAN DIEGO, CAL.
Fine Arts Gallery To October 15: *Original Story Illustrations by Kay Nielsen.*

SAN FRANCISCO, CAL.
Palace of Legion of Honor To October 12: *Paintings by Rinaldo Cuneo. Sculpture by Brents Carlton.*

M. H. DeYoung Memorial Museum
October: *European and American Silver.*

Paul Elder & Co. To October 15:
Photographs of Galapagos by V. W. von Hagen.

Gump's October 10-29: Paintings
by Hamilton Wolf.

SEATTLE, WASH.
Art Museum October 5-November 6: *24th Annual Exhibition of Northwest Artists.*

SHORT HILLS, N. J.
Paper Mill Playhouse October 10-November 9: *Portraits.*

SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery October 2-23: *Paintings by Contemporary American Artists.*

Museum of Fine Arts October 4-30:
"First Artist Union National Exhibition." Rowlandson's "London Miniatures."

TOLEDO, O.
Museum of Art October 2-30: *Contemporary American Watercolors.*

TRENTON, N. J.
New Jersey State Museum October 2-November 6: *Rembrandt Etchings from Collection of Albert E. McVitty.*

UNIVERSITY, VA.
Museum of Fine Arts October 5-29: *Sculpture by Anna Hyatt Huntington.*

UTICA, N. Y.
Public Library October: *Oils by Catherine R. Bartoo.*

WASHINGTON, D. C.
Smithsonian Institution October 7-30: *Prints by Graphic Artists of Federal Art Project.*

WELLESLEY, MASS.
Farnsworth Museum To October 15: *Students Exhibition.*

WILMINGTON, DEL.
Delaware Art Center To October 9: *Exhibition of Architecture.*

YOUNGSTOWN, O.
Butler Art Institute To October 16: *Contemporary American Water-*

Glassgold's Resilient Color

Zesty watercolors by Harry Glassgold were shown last month at the Hudson Walker Gallery, New York, in a one man show by the young Detroit artist who is now settled in New York. Influence of Marin was seen in some of the pictures, but Jerome Klein, critic

for the New York Post, wrote that the artist's gift in harmony should carry him. The critic recalled that Glassgold had "no takers" at the Washington Square outdoor show three years ago. Now, on "swank Fifty-seventh Street," adds Klein, "his color has not lost its clear warm resilience."

Da Vinci's Notebooks

The first complete translation of the famous document, *The Notebooks of Leonardo Da Vinci*, is on the Fall list of Reynal and Hitchcock, New York publishers. The publication date is Nov. 4. Da Vinci's Notebooks form the most complete diary of an artist ever written.

BOOKS

REVIEWS & COMMENTS

Robinson Monograph

AMERICA is at last learning a trick from the French in selling its artists: the publishing of monographs. In the past twelve months many full-size books have appeared, devoted solely to reproduction of and appreciation of the work of some living artist. William Gropper, Boardman Robinson, Adolph Borie, Max Kalish, William Zorach, Millard Sheets, and many others have been subjects of these books which vary in price, appearance, and value.

One of the most satisfying of the recent monographs is *Boardman Robinson: Ninety-Three Drawings*, with an introduction by George Biddle, published by the Colorado Springs Fine Arts Center where Robinson is now teaching. The price is \$5 which is too expensive for many, but the volume, bound neatly in linen, excellently printed and beautifully illustrated, probably cannot be published for less. Somehow the French are able to get out paper editions that are available to all pocketbooks.

A monograph is an important step in the selling of an artist's art. Every painter has his own idiom and not everyone can discover it. An appreciation—the *sine qua non* of any monograph—is an expression in words of the artist's idiom and the writing of an appreciation is itself something of an art. George Biddle has given Boardman Robinson's idiom in a brief, succinctly written introduction that leads immediately into the plates of black and white drawings and cartoons. Woven into the appreciation is the necessary biographical material, without which no discussion of an artist is complete.

One of the important points in Biddle's appreciation of Robinson's drawings, taken from the old *Masses*, the *Tribune*, and many other sources from the days of John Reed liberalism to today, is the distinction he makes concerning draughtsmanship.

"I believe Robinson to be a great draughtsman," he writes, "a great *déssinateur* and consequently a great artist. I have written elsewhere that such comparative expressions of opinion are less a definition of the artist than the prejudices and intelligence of the critic. I proudly accept the imputation. I use the French word, advisedly. Although *draegen man* is the Old English for "one who draws," its derivative, draftsman, has acquired other connotations and entirely lost the directness of the original meaning. There is no English equivalent for *déssinateur* or *zeichner*, but where our language seems here weak in comparison with French, Italian, or German, it has coined one word, precious for the understanding of aesthetics, which has no synonym in any other language; and that word seems to me along with drawing (*déssin* or *disegno*) the basis of all graphic art: design.

"The French words *décoration*, *composition*, *déssin*, etc., are never the exact equivalent of the construction of a pattern with a set purpose." That quality, in Biddle's opinion, lies in the graphic art of Boardman Robinson.

BOOKS RECEIVED

TECHNICAL PROBLEMS OF THE ARTIST; CANVAS ADHESIVES, by Raphael Doktor. New York: Federal Art Project (235 E. 42nd St.); 12 page mimeographed brochure. Free.

Practical aids for artists who must mount their own canvas murals.

PAINTING FOR PLEASURE, by Morris Davidson. Boston: Hale, Cushman & Flint; 164 pp.; 7 color plates and 42 black and white illustrations; \$2.50.

A primer for amateurs and an excellent exposition on the craft of painting for the layman.

MAKING A POSTER, by Austin Cooper. New York: Studio Publications; 88 pp.; fully illustrated in black and white and color; \$4.50. New in the "How To Do It" Series. By an English art instructor.

WHISTLER AS A CRITIC OF HIS OWN PRINTS, and WHISTLER IN BELGIUM AND HOLLAND, two volumes by Howard Mansfield. New York: M. Knoedler & Co.; illustrated; \$5.

These are reprints of two appreciative articles in the old Print Collector's Quarterly, by the late art collector.

AN INTRODUCTION TO FRENCH CHURCH ARCHITECTURE, by Arthur Gardner. New York: McMillan Co. (Cambridge Univ. Press); 353 pp.; 245 plates; \$5.

A useful guide to France's churches for the average tourist, well illustrated.

FIFTY DRAWINGS BY FRANCISCO GOYA, with a commentary by Harry B. Wehle. The Metropolitan Museum Papers No. 7. New York: Metropolitan Museum; 17 pp.; 50 plates; \$2.50.

Publication of drawings from the Cardeira album acquired by the Met. in 1935.

At Adler's Round Table

"The Theory and Practice of Collecting" is the name of a unique course which has been given at various institutions in New York by Elmer Adler, with growing success, and which is being repeated this year with classes meeting evenings in the offices of *The Colophon*, New York. The course is an intensive training in the development of visual powers and it is based upon the fact that many persons who collect or work with fine art objects often fail to exercise the basic principles of visual understanding.

Mr. Adler's method in developing these powers is through the investigation of the graphic arts, the processes of making fine prints and fine books, and the appreciation of these objects for their technique as well as their designs. The instructor's own famous print collections and his assemblage of plates, blocks and other media are used throughout the course to apply practice to theory at each meeting. These meetings are conducted informally as discussions by print enthusiasts. Each evening class is limited in number to the comfortable seating about a round table.

Maxwell Simpson in Newark

Maxwell Simpson is holding his first one man show in six years at the Co-operative Gallery in Newark, N. J., until Oct. 22. The artist, a resident of Elizabeth, N. J., has long been active in fostering appreciation of art in his state and represented New Jersey in the Second National Exhibition in New York. He has been invited to show in the Golden Gate International Exposition show this winter.

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AMERICAN ART AND THE WOMEN OF AMERICA



The League's 1st Chapter House

We are glad to announce the opening in Baltimore on Oct. 1 of the Chapter House and Galleries of the Maryland Chapter of the League. This is the result of the very efficient work of Mrs. Florence Lloyd Hohman, Chairman of the State Chapter.

As State Director of American Art Week for Maryland, Mrs. Hohman won the prize painting, *The Junction*, donated by Hobart Nichols for outstanding work for American art and artists during 1937. She commences her leadership this year with an achievement which will surely, as she says, make the other 47 states work harder. Mrs. Hohman is the rare combination of artist and executive; she makes the work of the League so vital that sufficient contributions are received to carry on its activities, and she has even secured an anonymous donor, an art lover who has endowed the Chapter House and Art Gallery for a year. A picture of the House and a summary of the Winter program will appear in a later issue.

On Oct. 1 the official opening of the Chapter House took place with a formal presentation of the keys and a scroll to a member of the National Executive Committee. A reception and pageant followed. The work of Baltimore artists was exhibited as the beginning of a long list of exhibitions, for the House and Gallery are designed to give opportunity for artists to exhibit and sell their work. The only paid workers are a secretary and a maid; Mrs. Horman (who is a professional oil painter) has volunteered her services.

The House is very attractive; it is blue inside and out, except for black floors and stairways, and a studio room in light gray. There are three large rooms on the second floor, including the studio, where instruction in art will be given. A refectory and the Gallery occupy the first floor. The decoration of the interior presents such a professional appearance that it is hard to realize that it was the work of four students of the Girls' Latin School, who donned shorts and painted walls, ceilings and floors every day from 9 A.M. to 5:30 P.M. until the job was finished. They are Helen Clegg, Lane Doughton, Betty Lines, and Joan Lewis.

New Jersey's Venture

The American Artists Professional League members' exhibits which have been held in hotels in several states this summer, are of inestimable value in many ways. A splendid exhibition was held during the past three months in Hotel Warren, Spring Lake. The proprietor, William Stubbs, is much interested in art, and he enjoyed watching the reaction of the guests, many of whom had never before attended an art exhibition. The hobby classes in sculpture and water color painting, which were given free, helped visitors to see how difficult it was to get good results and made them more appreciative of the work on the walls by professional artists from all over the state.

This exhibit was under the auspices of the New Jersey Chapter of the League, headed by Mrs. William Wemple, Mrs. Wallace Ellor and Mrs. W. H. D. Koerner. A reception and concert were held Sept. 1. Two prizes were

awarded by popular vote. The first prize of \$50 was divided between Marion Williams for *The Sierean* and Russell Iredell for *Mary Salisbury*. The League prize of \$20 went to Fritz Cleary for his statuette *So. Mr. Cleary* was the instructor of the sculpture classes in the Hotel Warren during the summer. Honorable mention went to Edmund Magrath's *Dorothea* and to *The Pool* by the late W. H. D. Koerner.

Puerto Rico

Unfortunately the acceptance of Mrs. Gretchen Kratzer Wood of the appointment as American Art Week Director for Puerto Rico arrived too late for her name to appear in the pamphlets. She will be a fine Director for Art Week among the large American colony there. A visit to Puerto Rico brought a realization of the need of an organization like the League. A great many artists paint the beautiful tropical scenery around San Juan, Ponce and Mayaguez, and exhibitions should be held. The children already receive some instruction in the schools, and native children are very clever with distinctive crafts, which should be encouraged. Governor Blanton Winship is very much interested, and will co-operate.

Montana's Achievements

Mrs. Vesta Robbins is busy organizing state chapters of the League. Mrs. P. W. Dierberger of Great Falls reports that a very active club, "The Art Study Club," was organized 18 months ago, and now wishes to affiliate with the League.

Connecticut

We deeply regret that the illness of Mrs. Card has made it impossible for her to continue as Director of American Art Week for the state. Mrs. Ethel Blanchard Collier, painter and etcher, has consented to take her place, and we are expecting a good report from this state. Mrs. May B. Hays, chairman of the Department of Fine Arts, Connecticut State Federation of Women's Clubs, recently ran

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

a successful street fair which combined all of the state's arts and crafts, the most impressive exhibit of its kind ever held in the state. Among those exhibiting paintings and etchings were John Taylor Arms, Kerr Eby, Louis C. Rosenberg, Ernest Roth, Eugene Higgins, Robert Nesbit, Walter Tittle, Dorothy Ottman, Ethel Colver and many others. Governor Cross in a talk at the opening, spoke about "The Value of Art in our Daily Life." He expressed surprise at seeing such a fine exhibition of arts and crafts gathered together from all over the state, and remarked that "Art takes all the trouble from the world."

New York State

This state has done such outstanding work under the leadership of Mrs. R. I. Deniston that we are very sorry to be obliged to accept her resignation because of ill health. Mrs. Fred A. Buttrick, State Chairman of Art, General Federation of Women's Clubs, has consented to succeed Mrs. Deniston, and we know she will continue the good work with enthusiasm.

Oregon

Mr. Carey's painting for the Florence Marsh Memorial Prize for American Art Week has been received. This picture is of lovely color, and the hand-carved frame adds to its value. As Mrs. F. R. Hunter, Chairman of the State Chapter, expresses it: "Things are buzzing a bit in Oregon for Art Week." Mrs. Mildred Holmes Strange, American Art Week Director for the state, is planning to spend a week with Mrs. Hunter, for a series of committee meetings in which plans will be made for the celebration. On Friday, August 12th, the annual garden supper for the benefit of the American Art Week Fund was held in Mrs. Hunter's gardens. Mrs. Strange and Mrs. Hunter agree that more work should be done in the schools, and along with their displays they plan an active campaign there, especially among the rural schools. The State Chapter of the American Artists Professional League will have a traveling exhibition ready in September which will go all over the state, sponsored by the various women's groups in the towns. Even the small places and little villages, where art is most needed, may have this exhibit.

Delaware's New Director

Mrs. Hohman, speaking before the president and the Spring Art Festival Committee of the Wilmington Chamber of Commerce, convinced them that they should observe American Art Week in November. The motion was carried without a dissenting vote.

Miss Freda Macadam, the new Director of American Art Week for Delaware, is a clever artist; she painted the murals in the Adelphi Hotel in Philadelphia, and has several batiks in the Carnegie Institute of Technology in Pittsburgh. She has travelled the world over. Miss Macadam is commencing the work with enthusiasm. The Mayor of Wilmington is co-operating, and Miss Macadam says: "Lots of important people are most enthusiastic." She has the promise of a show from the "Studio Group," and a fine committee has been appointed from all over the state.

Satiated by Inertia

First the artists of San Francisco agitated for exhibition space in their local museum. Then, when they got what they asked for, they didn't know what to do with it and the California Contemporary Gallery of the Palace of the Legion of Honor had to close because of a lack of exhibits.

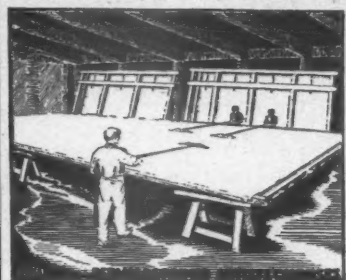
"Do you remember," asks Glenn Wessels of the *Argonaut*, "when San Francisco painters were complaining that they had no place to exhibit and Dr. Walter Heil and Thomas Howe arranged a special monthly 'California Contemporaries.' These shows began well, and were well attended to the last. No complaint could possibly be made of the attitude of the public or the handling of the work by the gallery. But for some reason the painters—who were so loud in their request for hanging space—forgot all about sending in their work. The 'California Contemporaries' gallery closed for the sole reason that there were not enough paintings offered for hanging! Some blamed the WPA Federal Art Project, but it was found that Art Project artists had a perfect right to exhibit their work just so long as it was properly identified. There appears to be no real reason for the lack of support of this really worthwhile gallery on the part of the artists of this region except plain inertia."

Thomas Carr Howe, assistant director of the Palace, will try to re-establish this democratic system of exhibits early in October.

Lewensohn to Lecture

A lecture course in the making and correct use of artists materials will be given this Fall at the American Artists School, New York, under the direction of B. Lewensohn. Mr. Lewensohn will instruct the students in how to make their materials, and then will give practical demonstrations in the application of proper usage. He spoke last month at the Artists Union of Philadelphia on the grinding of colors, an idea which the Union with the help of W. P. A. is developing. The union plans to organize a paint grinding section.

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1st October, 1938

Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Chicago, Ill.

HOOSIER SALON, Jan. 28-Feb. 11, at Marshall Field & Co. Open to artists associated with Indiana. Media: oil, watercolor, tempera, prints, sculpture. Fee \$5 (sculpture \$3). Jury. Many cash prizes. Last date for return of entry cards January 20; for arrival of exhibits January 20. For information address: Mrs. C. B. King, Exec. Chairman, 211 West Wacker Drive, Room 814, Chicago, Ill.

Hartford, Conn.

WADSWORTH ATHENEUM'S CONNECTICUT ARTISTS EXHIBITION, Nov. 14-Dec. 3, at the Wadsworth Atheneum, Hartford, Conn. Open to all Connecticut artists. Fee \$2. Jury of selection. Media: water color and gouache. Last date for arrival of exhibits Nov. 1. For information address: Alexander Crane, c/o Wadsworth Atheneum, Box 1409, Hartford, Conn.

Indianapolis, Ind.

INDIANA ARTISTS CLUB ANNUAL EXHIBITION, Nov. 19-Dec. 3, at L. S. Ayers & Co., Indianapolis. Open to present and former residents of Indiana. All media except sculpture in the round. Fee \$5. No jury. Closing date for return of entry cards Nov. 5; for arrival of exhibits Nov. 15. For information address: Miss Flora Lauter, Sec., 1715 N. Pennsylvania St., Indianapolis, Ind.

Lincoln, Neb.

LINCOLN ARTISTS GUILD 1938 NEBRASKA EXHIBITION, Oct. 20-Nov. 10, at the Lincoln, Neb., Chamber of Commerce. Open to resident or former artists of Nebraska. Media: black and white, watercolor, oil, crayon, sculpture, crafts. Jury of selection. Last date for return of entry cards Oct. 10; for arrival of exhibits Oct. 13. For information address: Gladys M. Lux, 5203 Garland St., Lincoln, Neb.

Montclair, N. J.

EIGHTH NEW JERSEY STATE ANNUAL EXHIBITION, Oct. 30-Nov. 27, at the Montclair Art Museum. Open to all New Jersey artists. Media: oil, watercolor, sculpture, prints, drawings. Fee \$1.50 (\$1 for members of A.A.P.L.). Jury of selection. Medals of awards and honorable mentions. Last date for return of entry cards Oct. 8; for arrival of exhibits Oct. 9-16. For information address: Montclair Art Museum, South Mountain and Bloomfield Avenues, Montclair, N. J.

Montevallo, Ala.

ALABAMA ARTISTS EXHIBITIONS, Nov. 1-15, Feb. 1-15, and April 1-15, at the Art Center of Alabama College, Montevallo, Ala. Three exhibitions open to all artists living in Alabama. All painting media. No fee. No jury. Three purchase prizes. First exhibition restricted to works labeled "Abstraction." Second exhibition to illustrated interpretation of subject matter. Third show unrestricted. Closing dates for each show coincides with opening date. For prospectus address: Miss Dawn Kennedy, Alabama College, Montevallo, Ala.

New York, N. Y.

23RD ANNUAL EXHIBITION OF THE AMERICAN SOCIETY OF ETCHERS, Nov. 30-Dec. 27, at the National Arts Club, N. Y. C. Open to all artists. Fee, non-members, \$1. Media: all metal plate media. Jury of selection and awards. Many cash prizes. Last date for return of entry cards Oct. 29. For information address: Amory Hunt, Exec. Sec., American Society of Etchers, 144 East 40th St., New York City.

ALLIED ARTISTS OF AMERICA TWENTY-FIFTH ANNIVERSARY EXHIBITION, Oct. 16-31, at the American Fine Arts Building, 215 West 57th St., New York. Open to all artists. Media: oil, sculpture, water color, and mural sketches. Fee \$9 for non-members; \$3 hanging charge for members. Jury of selection. Last day for arrival of exhibits Oct. 8. Cash prizes. For full information and prospectus address:

Ferdinand E. Warren, Corresponding Secretary, Allied Artists of America, Inc., 48 Hicks St., Brooklyn, N. Y.

25TH ANNIVERSARY EXHIBITION OF THE ALLIED ARTISTS OF AMERICA, Oct. 15-31, at the American Fine Arts Society Bldg., 215 West 57th St., New York. Open to all artists. Fee for non-members \$9. Media: oil, sculpture, watercolor, mural designs. Jury. Many awards. Last date for arrival of exhibits Oct. 8. For information address Ferdinand E. Warren, 48 Hicks St., Brooklyn, N. Y.

San Francisco, Calif.

25TH ANNUAL EXHIBITION OF THE CALIFORNIA SOCIETY OF ETCHERS, Oct. 31-Nov. 21, at the San Francisco Museum. Open to Pacific Coast artists. Media: etchings, drypoint, blockprints, litho, engraving. Cash prizes. Fee \$1.00 for members, \$2 for non-members. Jury. Last date for return of entry cards Oct. 20; for arrival of exhibits Oct. 22. For information address: Nicholas Dunphy, Sec., 617 Montgomery St., San Francisco, Calif.

Syracuse, N. Y.

SEVENTH ANNUAL NATIONAL CERAMIC EXHIBITION (THE ROBINEAU MEMORIAL), Oct. 27-Nov. 21, at the Syracuse Museum of Fine Arts. Open to American and Canadian artists. Fee \$2. Prizes. Jury of selection. Last day for arrival of exhibits, Oct. 15. Prospectus will be ready early this month. For information address: Miss Anna May Olmstead, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

Youngstown, O.

FOURTH ANNUAL NEW YEAR SHOW BY ARTISTS OF OHIO AND PENNSYLVANIA, Jan. 1-29, at the Butler Art Institute, Youngstown, O. Open to artists of Ohio and Pennsylvania. Media: oil, watercolor, prints, photography, drawings. Entry fee \$1, handling fee for crates \$1. Jury of selection: Eugene Speicher, John Carroll, Herman H. Wessel. Eleven cash prizes totaling nearly \$400; top oil prize \$100. Last day for return of entry blanks Dec. 11; for arrival of exhibits Dec. 11. For information and prospectus address: Mrs. B. F. Baldwin, Sec., 607 Union National Bank Bldg., Youngstown, O.

Washington, D. C.

THE 16TH CORCORAN BIENNIAL, March 26-May 7, at the Corcoran Art Gallery, Washington, D. C. Open to living Americans. Media: oil. No fee. Jury of selection. Last date for return of entry cards Feb. 25; for arrival of paintings Feb. 28. Prizes: 1st, \$2,000 and gold medal; 2nd, \$1,500 and silver medal; 3rd, \$1,000 and bronze medal; 4th, \$500 and honorable mention. For information address: Miss Emily P. Millard, Manager of Special Exhibitions, Corcoran Gallery of Art, Washington.

WASHINGTON WATERCOLOR CLUB 43RD ANNUAL EXHIBITION, Dec. 15-Jan. 15, at the Corcoran Gallery of Art, Washington, D. C. Open to all artists. Media: watercolor, pastel, black and white. Fee \$1 for non-members. Jury of selection. No prizes. Last date for return of entry cards Dec. 1; for arrival of exhibits Dec. 9. For information address: Marguerite Neale True, 2019 Eye St., N.W., Washington.

Wichita, Kansas

TWELFTH CONTEMPORARY AMERICAN BLOCK PRINT AND LITHOGRAPH EXHIBITION, Nov. 20-Dec. 10, at the Wichita Art Museum. Open to all American artists. Media: block print and litho in black and white and color. Fee \$1. Jury. Two cash prizes, \$25 and \$5. Last date for arrival of prints Nov. 15. For information address: Wichita Art Association, Wichita.

They Went to Europe

Thirty-two paintings and sculptures which were shown either in Paris or London in the two large American exhibitions during the past summer, criticism of which made considerable controversy, will hang from Oct. 4-22 at the Downtown Gallery in a show entitled "Americans at Home." All of the artists represented are in the "Downtown group."

K. C.'s Art Fair

Born seven years ago in the midst of the depression, the annual summer art fair in Kansas City has grown steadily in importance as a civic event and this year's fair held in August drew greater interest than ever. The fair was again directed by its founding spirit, Mrs. Hal Gaylord, who is also a trustee of the Kansas City Art Institute. Each artist had his booth; there was a jury, and prizes; and the event lent a fiesta appearance to the Country Club plaza.

The jury, composed of Laurence Sickman, Mrs. M. K. Powell, and Luigi Vaianni, awarded the following prizes: watercolor, 1st, Grace Manton Meyer; 2nd, Mrs. Gertrude Freyman; 3rd, Duard Marshall; pastel, Mildred Welsh Hammond; drawing, Loraine Makinson; sculpture, David Gilleylen; etching, Ilah Marian Kibbey; marionettes, Hazel Hedges.

Exhibits Mural Designs

A timely exhibition is on view at the A. C. A. Gallery, New York, where 15 designs that were submitted in the controversial Treasury Art Project mural competition for the World's Fair have been assembled and hung. Mr. Baron, director of the gallery, takes no stand concerning the prize winners; he merely wants to show some typical competitive designs.

Allied Artists Show

The postponed 25th annual exhibition of the Allied Artists of America will be held Oct. 15-31 at the Fine Arts Gallery, 215 West 57th St. An innovation this year is the eligibility of mural designs. Non-members wishing to enter the exhibition (fee \$9) should notify Ferdinand E. Warren, 48 Hicks St., Brooklyn, N. Y. Oct. 8 is the closing date.

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